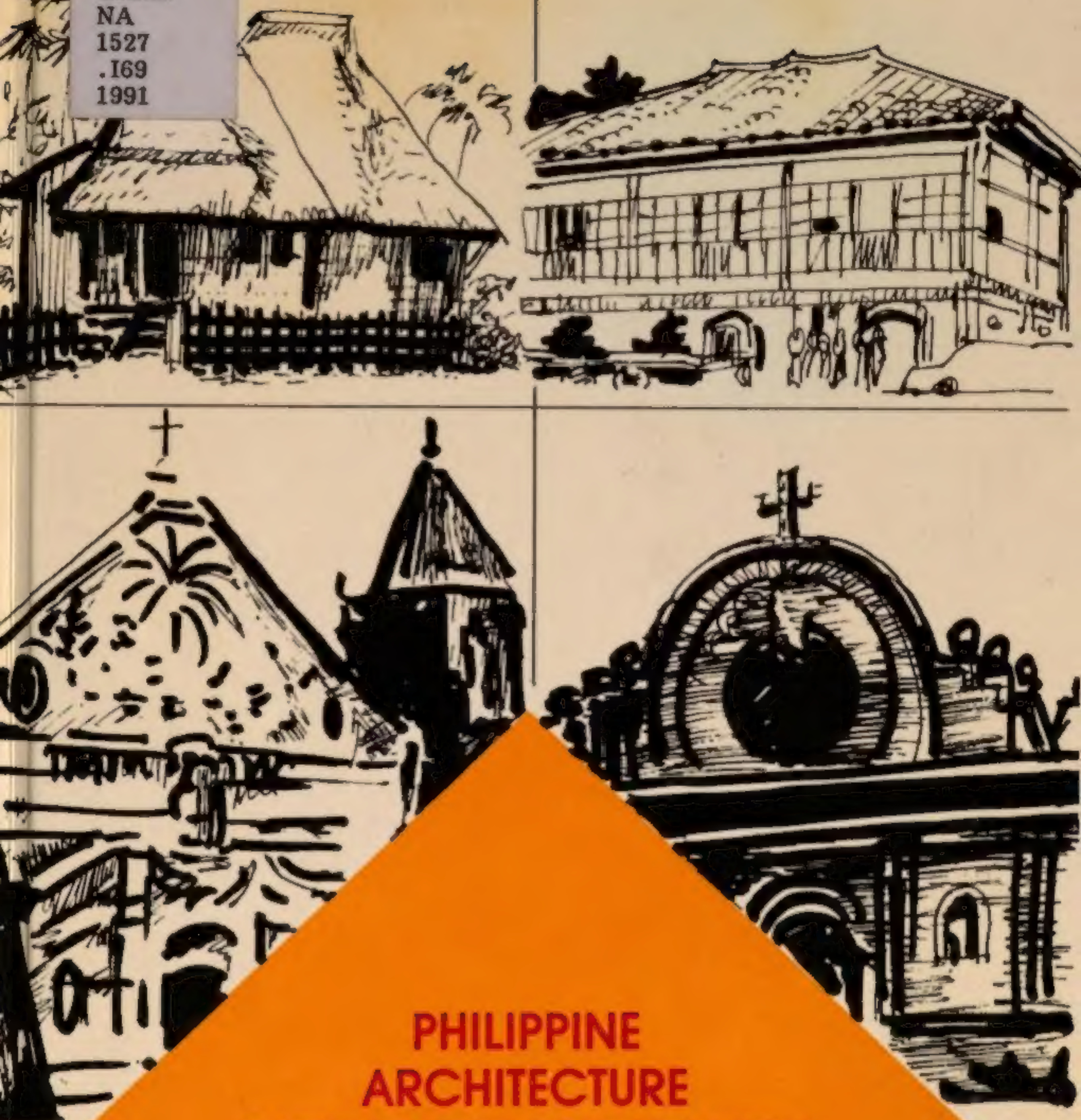


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1991



**PHILIPPINE  
ARCHITECTURE  
DURING THE PRE-SPANISH  
AND SPANISH PERIODS**

**ARCH. NORMA I. ALARCON**





**PHILIPPINE ARCHITECTURE**  
**DURING THE**  
**PRE-SPANISH**  
**AND**  
**SPANISH PERIODS**

**ARCHT. NORMA IPAC-ALARCON, MS Arch.(FUAP)**



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*This endeavor is lovingly dedicated  
to  
Eloy, Elisa and Katherine  
and  
to all Filipino architecture students*



# CONTENTS

vi	Acknowledgement
vii	Foreword
ix	Introduction
1	Influences
1	<i>Geographical</i>
4	<i>Geological</i>
5	<i>Climatic</i>
6	<i>Religion</i>
19	<i>Social, Cultural,     Economic, Political</i>
21	<i>Historical</i>
23	Architectural Character of the Pre-Spanish Period
24	<i>Examples of Ethnic     Houses</i>
78	Architectural Character of the Spanish Period
79	<i>Examples of:</i> Domestic Structures Ecclesiastical Structures Civic and Military Structures
266	Bibliography

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## FOREWORD

Much has been said about our rich cultural heritage. Unfortunately not much has been done to study, to preserve and to enhance this rich cultural heritage of **OURS**.

It has to be recognized, however, that the artistic testament of the Filipino genius should prevail. Art, such as architecture, should be immortalized. We have therefore a sacred duty to appreciate and study it, to preserve and record it, so that our people will not forget our past.

*Philippine Architecture during the Pre-Spanish and Spanish Periods* by Professor Norma I. Alarcon is an answer to a felt need. First because there have not been many researches done on the architectural output of our people. Second because we need more contributions of our own to the Humanities. It is rather a pity that for lack of references, our classes in the Humanities have not been able to highlight Filipino contributions to the arts.

Especially where architecture is concerned, so much of the past has been sacrificed on the altar of industrial growth that if our heritage is not preserved, future generations of Filipinos shall never have a concrete idea nor a vivid image of the dwellings and shelters of our forefathers nor be able to trace the evolution of our architectural designs and inclinations.

*Philippine Architecture during the Pre-Spanish and Spanish Periods* by Prof. Norma I. Alarcon focuses on Philippine dwellings of pre-hispanic time as well as the influences of Spanish architectural art on our shelters and shrines during the Spanish period of our history. It is to be hoped that *Philippine Architecture during the Pre-Spanish and Spanish Periods* will serve as an incentive for further and future researches not only on the architecture of the Philippines of the twentieth century but also on the other arts of the Filipinos.

Rolando V. de la Rosa, O.P.  
Rector  
University of Santo Tomas  
Manila



# INTRODUCTION

**A**rchitecture in the Philippines today is the result of a natural growth enriched with the absorption of varied influences. From the Spanish Period to the Contemporary times, its development has been interwoven with foreign features. As a result, the Philippines has become an architectural melting pot.

Leandro Locsin, the Philippines' foremost architect, says, "Philippine architecture is an elusive thing, because while it makes full use of modern technology, it is a residue of the different overlays of foreign influences left in the Philippines over the centuries: the early Malay culture and vestiges of earlier Hindu influences, the more than 300-year Spanish domination, the almost 50 year American rule, the Arab and Chinese influences through commerce and trade over the centuries. What resulted may have been a hybrid, a totally new configuration which may include a remembrance of the past, but transformed or framed in terms of its significance today."

A closer look at Filipino structures will disclose that Filipino architects and designers have mixed and merged the technologies of the West with the art of the East and spiced them with a touch of the famous architectures.

Architectural development in the Philippines is generally divided into two phases. The first phase is called the Spanish Era which covers the period from the early 16th century to the late 19th century. The second phase is the American Era which covers the early half of the 20th century.

This book is the first of two parts intended to illustrate the architecture of the Philippines during the pre-Spanish and the Spanish period. The pre-Spanish period is characterized by domestic structures as evidenced by various ethnic houses built by the early inhabitants of the archipelago. The Spanish period, on the other hand is characterized by two important architectural works considered as colonial marks of the period, the *bahay na bato* and the church. Although considered as vestiges of the past colonial period, they still remain important parts of our cultural legacy.

For easy reference, the format of this book is patterned after Sir Banister Fletcher's, *A HISTORY OF THE ARCHITECTURE ON THE COMPARATIVE METHOD*.

Examples of ethnic houses and churches shown in this book are selected to give the readers a glimpse of the variety of designs used in the structures.

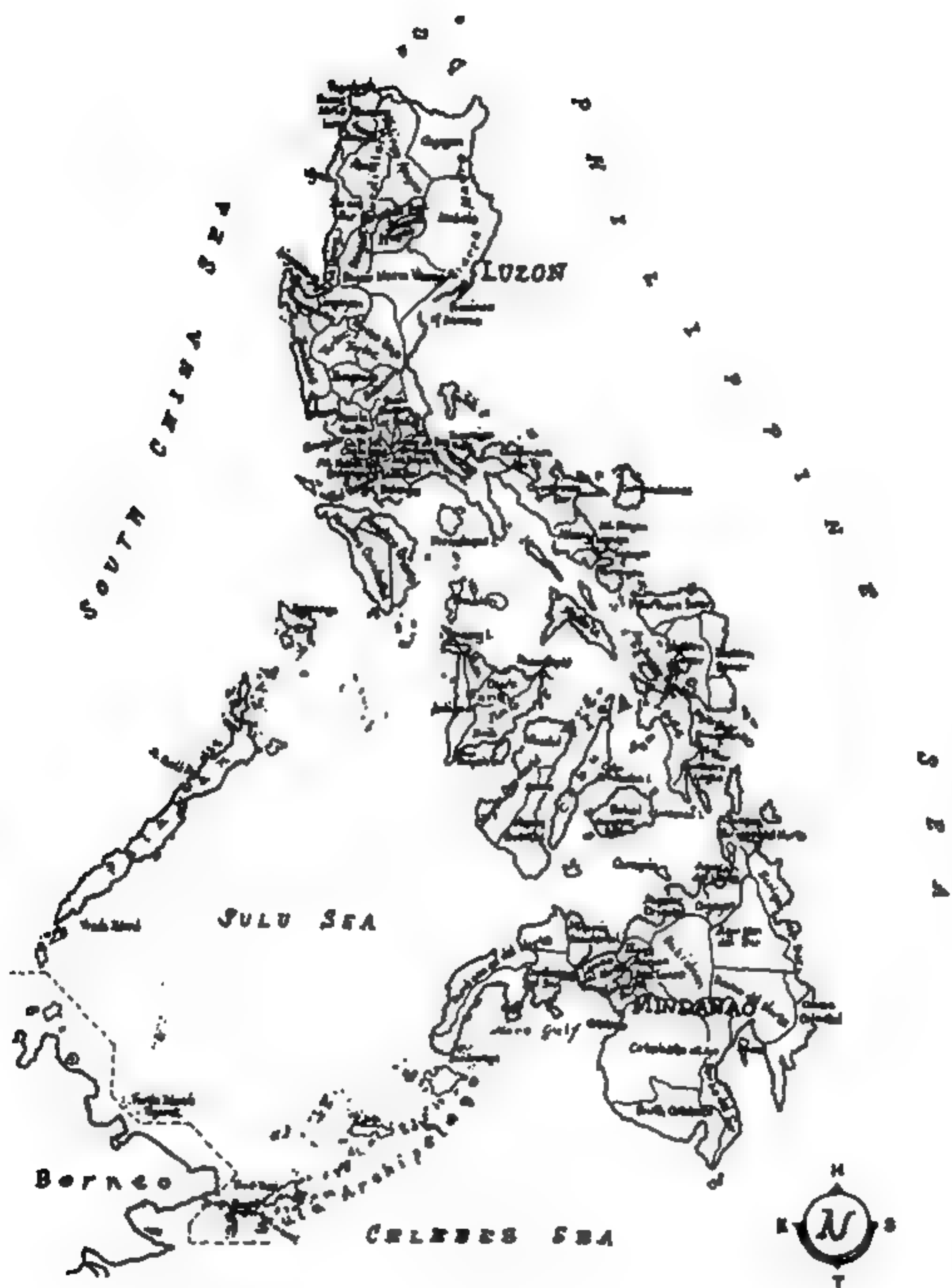




**The objectives of this textbook are:**

- 1. To encourage the students to discover the rich culture and architecture of the Philippines.**
- 2. To develop in the students the desire to preserve our architectural legacies.**
- 3. To instill in the students the awareness of architectural legacies to the present architectural trends in the Philippines by:**
  - a. preserving historical structures for utilitarian purposes**
  - b. treasuring the values of our architectural heritage**

**It is hoped that after having developed the students' historical consciousness in the field of architecture, they would be able to create architectural designs that are truly rich yet still truly Filipino.**



# **I N F L U E N C E S**

## **L I G E O G R A P H I C A L**

**T**he Philippines, the Pearl of the Orient Seas, is situated in the southeast of the Asian continent. It is an archipelago of 7,100 islands totaling 115,707 square miles (299,681 square kilometers) in land area. The Philippines is a country of volcanic origin. It is physically made up of mountains and plains, valleys and volcanoes which are complemented by bays and lakes, rivers and waterfalls. Its boundaries are the following:

- North** : Taiwan which is 78 miles away from Y'Ami Isle, the northernmost point
- East** : Pacific Ocean where the Philippine Deep, the lowest spot in the world is situated (37,782 feet deep)
- West** : China Sea
- South** : Indonesia where Saluag Isle, the southernmost point, is 34 miles away from the east of Borneo

Lying at the crossroads of the East and the West, the Philippines is so strategically located that the following may be considered as occasions for geography to become a major factor in the shaping of Philippine architecture:

1. The Philippine location near the Asian continent enabled its Asian neighbors to go and settle in the country and establish commercial and cultural relations with them. As a result, diversity of races and culture already existed in the Philippines long before the coming of the Spaniards.
2. The "accidental" passing of Spanish traders in the country in search of oriental spices led to the "discovery" of the Philippines. This discovery further strengthened Spain's desire to extend her empire to propagate her culture and the Christian religion. Eventually the Philippines became the cradle of Christianity in Asia.
3. The strategic location of the country in Asia and the Pacific was apparently a major reason for America's colonization of the country to boost further her desire to become a major power.

## **2 Influences**

**Because of this, the Philippines became the bastion of democracy in Asia.**

**Generally, the Philippines is divided into three major islands. Luzon, the largest island situated in the northern part of the country occupies an area of 40,814 square miles. In the south is Mindanao, the second largest, with an area of 36,906 square miles. The smallest of the three is Visayas which is located at the center.**

**Aside from this reference, the Philippines is also divided into the following regions:**

### **1. Region I : Ilocos**

**Ilocos Norte  
Ilocos Sur  
Abra**

**Benguet  
La Union  
Pangasinan**

### **2. Region II : Cagayan Valley**

**Cagayan  
Kalinga-Apayao  
Isabela**

**Ifugao  
Nueva Vizcaya  
Quirino**

### **3. Region III : Central Luzon**

**Nueva Ecija  
Bulacan  
Pampanga**

**Bataan  
Zambales  
Tarlac**

### **4. Region IV : Southern Tagalog**

**Rizal  
Cavite  
Laguna  
Quezon  
Batangas  
Aurora**

**Marinduque  
Oriental Mindoro  
Occidental Mindoro  
Palawan  
Romblon**



**5. Region V : Bicol**

Camarines Sur  
Camarines Norte  
Catanduanes

Albay  
Sorsogon  
Marikina

**6. Region VI : Western Visayas**

Antique  
Aklan  
Capiz

Iloilo  
Negros Occidental

**7. Region VII : Central Visayas**

Negros Oriental  
Cebu

Siquijor  
Bohol

**8. Region VIII : Eastern Visayas**

Northern Samar  
Western Samar  
Eastern Samar

Southern Leyte  
Northern Leyte

**9. Region IX : Western Mindanao**

Zamboanga del Norte  
Zamboanga del Sur  
Basilan

Jolo  
Sulu  
Tawi-Tawi

**10. Region X : Northern Mindanao**

Agusan del Norte  
Agusan del Sur  
Bukidnon  
Surigao del Norte

Camiguin  
Misamis Occidental  
Misamis Oriental

**11. Region XI : Southern Mindanao**

Surigao del Sur  
Davao del Sur  
Davao del Norte

Davao Oriental  
South Cotabato

#### 4 Influences

### 12. Region XII : Central Mindanao

Lanao del Norte  
Lanao del Sur  
Maguindanao

Sultan Kudarat  
North Cotabato

### 13. National Capital Region (NCR)

Manila  
Quezon City  
Pasay City  
Caloocan City  
Navotas  
Malabon  
San Juan  
Mandaluyong  
Marikina

Parañaque  
Las Piñas  
Muntinlupa  
Marikina  
Pasig  
Pateros  
Taguig  
Valenzuela

## II. GEOLOGICAL

The Philippines is a tropical country teeming with luscious greenery. Fifty-five percent of its land area is covered with forests, one of its rich natural resources. There is an abundance of wood with a variety of 3,800 species. It is specifically used in building as well as naval construction, furniture making, and, even in carving and utensils making.

For construction purposes, the following types of wood are in great demand: *ipil*, *molave*, *yacal*, *guijo*, *apitong*, *tanguile*, red and white *lauan*, *almon*, *palosapis*, Benguet pine, *tindalo*, *kamagong*, and the most popular of all, *narra*, referred to as the "queen of Philippine trees". *Narra* is found in various regions of the Philippines, thus, it bears various names: *asana* in the Tagalog provinces; *dungon* in the Ilocos region; *apalit* in central Luzon region; *nega* in the Visayan provinces including Palawan; and, *bluali* in the southern provinces.

Aside from wood, the Philippines is also rich in minerals like gold, silver, iron, tin, nickel, copper, zinc, lead, manganese, chromite, aluminum, platinum and uranium.

Clay for the manufacture of bricks, limestone, marble, adobe, granite, coral stone, asbestos, lime, gravel and sand are also found in the Philippines. Bamboo, coconut trees, palm, nipa and rattan, considered as indigenous materials, are abundant in the country but are now used most often for effect

rather than for construction purposes.

Initially, Philippine architecture, especially in its domestic structures, is characterized by lightness and airiness brought about by indigenous materials that the early Filipinos used. The nipa hut represents the traditional dwelling of the Philippines. Its parts are woven, fitted, inserted, coiled, tied or stitched together with rattan wires, buri palms and bamboos of varying thinness and thickness.

The *bahay kubo's* response to stress proved to be ambiguous. It swayed with the earthquake and typhoons easily knocked it down; besides, its material, the *nipa*, was vulnerable to catch fire. Because of these problems encountered by the bahay kubo dwellers they developed a more substantial house of different materials which proved to be structurally fit to withstand the devastating effects of natural and man-made disasters.

### III. CLIMATIC

Climate, topography and seismic conditions, highly influenced the type of architecture that developed in the Philippines. Philippine climate is generally classified into two types:

Dry season which occurs from November to June; November to February are rather cool months while March to June are the warm and the humid months.

Wet season which occurs from July to October during which the country experiences torrential rains and typhoons.

Because of the physical condition of the Philippines, climate may also be classified in terms of orientation. Those provinces lying along the eastern side of the country are generally wet, the wettest period coinciding with the north-east monsoon or *amihan*. This occurs weakly in the month of October and strengthens in January. It gradually weakens in March and finally disappears in April. The western parts, on the other hand have a dry but cool season during these periods.

The western side of the country experiences the wet season during southwest monsoon or the *habagat*. This takes place during the early days of May and becomes stronger in August. It gradually disappears in October and persists from November to December.

The Philippines is located on what seismologists call the "Pacific Ring of Fire" encircling the ocean. This "Ring of Fire" includes the San Andreas Fault and

## 6 Influences

Mount Saint Helens in the Western United States. The Philippines had experienced 30 significant earthquakes. The latest one occurred with a magnitude of 7.7 on the Richter scale last July 16, 1990.

Seismic tremors often rocked the country. Since the *nipa* hut was proven weak against typhoon and earthquake, the *bahay na bato* was developed during the Spanish period. It was a more durable and permanent dwelling for the Filipinos.

The Philippine islands are of volcanic origin, thus volcanic eruptions often occur in the country. The Philippines boasts of two world famous volcanoes: Mayon Volcano in the Bicol Region and Taal Volcano in Taal, Batangas. One devastating eruption of Mayon Volcano resulted in the destruction of the town and church of Cagsawa whose belltower, the only surviving relic, has become a famous tourist attraction.

## IV. RELIGION

Filipinos are known to be deeply religious people. With over 93% of its population Christian, the Philippines earned the sobriquet "the only Christian nation in Asia."

When Magellan planted the cross after the first Mass in Limasawa on March 31, 1521, the eventual inflow of Spanish missionaries to the Philippines led to the insemination of religious as well as cultural seeds into the architecture of the country. As a result, church architecture prevailed all over the country.

Long before the Spaniards came, the Filipinos already believed in the existence of a supreme being. Like the Egyptians, the early Filipinos believed in the cult of the dead and, in addition, the cult of the spirits. The Tagalogs referred to the supreme being as *Bathala*, creator of heaven, earth and men. The Ifugaos called him *Kabunyan*; the Bisayas, *Laon* or *Aba*. There were also lesser gods and goddesses whom they considered as their intercessors for *Bathala*:

- Kaptan* - for the Visayans he was endowed with the power to raise the dead to life
- Sumpoy* - he is the god of the underworld who received the dead
- Sidapa* - the Visayan god who determined the length of life on earth
- Lalahon* - the goddess of plants and harvests; her Tagalog counterpart is the god *Lakampati*



- Barangaw* - the goddess of the rainbow
- Dal'lang* - the Ilokano goddess of beauty
- Mahyari* - the Zambal god of power and strength
- Poko* - the Tagbanua god of the sea
- Kidul* - the Kalinga god of thunder
- Kolyog* - the Ifugao god of earthquakes
- Apolaki* - the Pangasinan war god

Likewise, our ancestors venerated the birds, the trees, the mountains and the hills, the rivers, brooks and lakes.

This animism was further strengthened by the migration of the first waves of Indonesian and Malays who themselves were animists. They too venerated the sun, the moon and the stars, the rainbow, volcanoes and the caves. Furthermore, the early religious worship included the veneration of the spirits and the ancestors. The spirits were of two types: the good spirits which they called *anitos* and the bad spirits which they called *mangales*. They also believed in the offering of sacrifices for the appeasement of the gods. In the absence of temples, sacrifices and the accompanying rituals took place in their own home, on the seas and the rivers or sometimes in the mountains and the open fields.

The Filipinos were also believers in underworld creatures like the *nuno sa punso*, *aswang*, *kapre*, *tiyanak* and *duwende* and *manananggal*. They also believed in the power of the *talisman* or *agimat*. Moreover, they had beliefs that normally guided their way of life. With these beliefs they devised means to counteract consequences and effects that might befall them in some extreme cases.

These attitudes of the Filipinos towards various beliefs were reflected in their architecture. House construction was largely influenced by these various superstitious beliefs and their attendant consequences of good health and family life, as well as protection from evil spirits. These included the site selection procedure, the months, days and seasons for building a house, the rituals before starting construction, and other beliefs.

**1. Site Selection Procedure**

- a. An egg is buried for three days. On the fourth day it is unearthed. If the egg shakes, construction at the site is postponed to a later date. The same process is repeated and if it gets the same result the site shall be abandoned.
- b. A coconut is buried and left overnight. If it shakes during observation the next day it means that evil spirits abound in that place making the site undesirable.
- c. Boundary for posts are lined up. The person will know if the site is a good one through his dreams.
- d. A wooden cross is planted in the middle of the chosen site. If it remains unchanged after several days, the site is said to have been approved by the spirits for house building.
- e. A carabao is tied in the middle of the site. If the carabao lies on its side or stomach, the construction of the house can proceed. But if the carabao stands or is restless during the night, a new site has to be considered.
- f. Lots should not be located on dead ends or facing a T intersection. The location will bring misfortunes to the dwellers.

**2. Months, Days and Seasons to be Observed Before Building a House**

House building also entails various days, months and seasons desirable for starting construction. From the book *Understanding the Filipino* by Tomas D. Andres and Pilar B. Ilada-Andres, the following are the unlucky days of the year to start business ventures, weddings or constructions.

- a. January: 1,3,4,5,28,29
- b. February: 2,4,5,17,28,29
- c. March: 2,3,8,9,10
- d. April: 2,6,25,27
- e. May: 1,2,3,4,12,13,18,20
- f. June: 3,5,16,19,24,30
- g. July: 4,12,15,19,26
- h. August: 6,9,14,19,26,31

- i. September: 3,12,20,21,29
- j. October: 7,12,17,24,29,30
- k. November: 1,2,11,18,23,28
- l. December: 5,8,16,20,24,25

In addition to these unlucky days are the unlucky 18th of the months of March, August and September. Particularly, Monday of the following months were also known to be unlucky for any undertakings: April, when God condemned the towns of Beram, Lipandas, Madama and Sodom and Gomorrah; August, when Eve gave birth to Cain; September, when Judas Iscariot was born; and January, when Cain killed Abel.

It should be observed that no particular week of the months was mentioned. One may therefore conclude that any Monday of these months is not good.

The following were also observed in house building:

- a. Houses built during the warm/hot season will not bring harmony between husband and wife.
- b. Easter Sunday is considered a lucky day.
- c. New houses should not be built in months containing the letter "R".

### 3. Rituals Before Starting Construction

House building rituals which are still being observed were prevalent during the pre-Spanish period. The following were the various practices and rituals that usually preceded the start of house construction performed by various tribes and ethnic groups.

#### a. *Bukidnons*

The *Bukidnons* are particular about the site where the house will stand. The chosen site shall not have the following trees: *balete*, *kanaway* and *bago* because these trees are known to be inhabited by the *taglogar* or *engkanto*. Either a *babaylan* or a healer/priest or a *Bukidnon* may perform the initial step of selecting the

site. After the site selection rite, food offering follows. Dressed and unsalted chicken and tuba or in some cases tobacco rolls and *tilad* or *nganga* are offered to the good and evil spirits that dwell in the chosen site. Then a small bamboo platform is erected on the place where the house is to be built.

**b. *Manobos***

In selecting the site for the house, certain omens, dreams and oracles are considered. These ominous signs also dictate upon the start of the construction of the house. The following were considered as signs in relation to house construction:

- a. If one of the men involved in the construction work sneezes on his way to the site, the work has to be postponed lest some misfortunes befall on anyone involved in the construction as well as the owner of the house.
- b. Mating season of the doves is not a good time for house building either. In case the doves' song is heard while the area is being cleared for construction, the whole site has to be abandoned and a new site chosen.
- c. The turtle's voice also spells omen. If it is heard before the start of the construction it is a bad sign; but, if heard towards the completion phase of the house, it is a sign of encouragement for the workers to finish the house.

House construction is preceded by a ritual. Invocations to the family deity and sacrificial offering in the form of betel nut and chicken is done. Chicken blood is poured upon the base of the first post, the roof and the flooring.

A second sacrifice is performed to invoke the protection of the special deities to whom the family is devoted. They usually select the color of the chicken which they think is pleasing to the deities. The blood is then poured on the center



of the floor, on all other posts and also on the intended position of the doorway.

**c. Tausugs**

The *Tausug* builds his house with the following considerations:

1. The house site must be as strong as the strength of the human body. This is usually a flat, dry, level land called *datag* or a *sadlupan*, a flat piece of land sloping toward the west facing Mecca. In choosing the site, the *imam* or the *panday* (carpenter) is consulted.
2. Only in the following months of the *Tausug* calendar must a house be built.
  - a. *Al-Haj* - This is the time of pilgrimage to Mecca. This period brings the opportunity to travel to Mecca and eventually become a *hadjl*, a person of religious and social prestige.
  - b. *Julkayida* - This period allows the owner to have a bountiful livestock and harvest and also financial success.
  - c. *Jumadil Auwal* - This period assures the owner the capability to be at equal pace with his friends and relatives in terms of finances and family concern.
3. Of the three months mentioned above, the following are the five lucky days: second, eighth, fourteenth, eighteenth and twenty-second. Among these five, the second day is said to be the best to start the construction, as it corresponds to the water element, a cooling agent that provides comfort and luck to the house and its dwellers.
4. The time of the day also dictates the lucky fortune of the house. The best time to start a work is

between 5:30 - 6:00 A.M. or at 1:00 - 3:00 P.M. Unlucky are the time between 7:00 - 9:00 A.M. and 12:00 noon.

5. The building of the house must be equated with the development of a child in its mother's womb. According to the Tausug, the first to appear in the development of the fetus is the navel. Thus, erection of the posts must be done in accordance with the order of appearance of the different parts of the body.

If this code of construction is not followed, it is expected that the house will not be strong enough to withstand the onslaught of harsh weather.

6. Before the first post is erected, a ceremony called *Habuli Pipul* is performed. A small piece of an expensive cloth, a handful of unhusked rice are placed at the bottom of the pit of the first post hole. This is done to ensure good fortune for the homeowner.

Another ceremony takes place when the flooring is laid out. The *Gantung* Ceremony (also known as the Hanging One) involves the hanging of *anglit lupa*, an earthenpot, with its end tied to the top of the center post underneath the flooring and the other end of the rope tied to a nearby rock or tree. This is equated with a child's umbilical cord connected to the navel of its mother symbolizing strength. This is done to ensure that destruction does not occur. A second *gantung* ceremony takes place before the family occupies the newly built house. The ceremony involves the use of two glass jars or bottles filled to the brim with unhusked rice and another filled with clean, fresh water. Both are then tightly sealed, tied together and hung from the top of the kingpost underneath the roof. Rice and water ensure financial prosperity and comfort to the owner.

d. *Yakan*

Before excavation for the first post hole starts some wood and trash found in the construction site are burned. When digging for the post holes are done, the *Yakans* observe the presence of either the white ants or worms. If white ants appear, their appearance is deemed lucky for white ants are associated with polished rice signifying abundance. The worms' appearance, forebodes death for worms are associated with corpses. If they find a hole beneath the hole being dug they should exert all effort to find where that hole leads. If it leads either to the east or the west it would signify a death in the family. Another ritual that the *Yakans* do involves the participation of the whole family. Balls of soil are placed around post holes and are left overnight. If any of the balls fall into the hole during the night, the construction of the house will have to be abandoned.

In designing their house, the *Yakans* observe the following:

1. Houses are made to face the east so that the husband who sleeps along the east side with his wife in bed may outlive his wife.
2. Crooked wood and posts with holes are not used for they are symbols of death.
3. Cracks in wood should be pared off so as to prevent difficulty during illness among the members of the family.
4. Number of rooms and stair steps are usually in odd number which symbolizes life.
5. Two doors are made to face the rising sun which is the source of life.
6. Windows are few and small so that entry of evil spirits into the house will be impossible.

*e. Batangueños*

In some parts of Batangas, house building rituals are practiced. A stick, measuring an arms' length found in the prospective site, is thrown some lengths away. Then the one who throws the stick invokes some prayers. After the prayers, he picks up the stick and measures it again. If the stick has lengthened it is an indication that the site where he picked up the stick is a good site for the house to be constructed.

*f. Ilokano*

In *Ilokos*, the father, at the fading of the daylight, kneels in prayer at the site where the house is to be built. At the end of his prayer he plants an improvised cross whose arms are not permanently fastened. He leaves the cross planted overnight. The next day, when he finds the cross's arms either tilting or bent, it would mean bad luck, or worse when the cross is uprooted and lying on the ground, it is interpreted as a sign of death. These two occurrences determine the abandonment of the site for housebuilding. Children are not allowed to go near the building site either. If this happens especially before the floorings are finished, the house has to be reconstructed.

The use of bamboos with nodes facing the interior of the bedrooms is also avoided. This is a sign of mourning over someone who lies down on the floor or bed because of the bad position of the bamboo.

Notches in the sawn logs are smoothened out for they are said to be similar to the devil's eyes. Carpenters also avoid standing under the shadow cast by posts to avoid death or sickness.

*g. Hiligaynons*

The Hiligaynons consult an almanac which contains dates, months, lunar cycles, high and low water tides and other events. The almanac is based on the position of the *bakunawa*, a huge snake with supernatural powers

living elsewhere.

During the months of January, February and March the *bakunawa* faces the north with its tail towards the south. It faces the opposite direction during the months of July, August and September. In the months of April, May and June the *bakunawa* faces west while its tail is oriented towards the east. It faces the opposite direction during the months of October, November and December. Based on this, the Hiligaynons consider the following for house building:

**January** - this month will bring wealth to the owner, he will reap good harvests, honor and power in the community.

**February** - will give the owner a multitude of friends who will contribute to his success and prosperity.

**March** - this is the worst month to build a house.

**April, May and June** - mean long and fruitful life and that wealth and good fortune await the builder.

**July** - is a month that brings good fortune.

**August** - a house built during this month is considered a house of gifts and abundance of good neighbors.

**September**- is an unlucky month for it brings unemployment, suffering and prolonged ailment.

**October and November**- are months of fear, fright and



death.

December-indicates many travel opportunities,  
rich friends and good religious  
experiences.

#### **4. Beliefs to Obtain Prosperity, Good Health and Family Life and Protection from Evil Spirits**

The following are other superstitious beliefs associated with house building and construction that have salutary effects.

1. Umbilical cord of a child is inserted in the staircase so that the stringer would strongly connect itself to the girder.
2. Silver coins, wine, cash money and medals are placed underneath the principal posts for a prosperous life of the house dwellers.
3. The main door is placed to face the east or the rising sun for good luck.
4. Chickens and other animals are killed and their blood splattered on all foundations and wall corners to ward off evil spirits that may be lurking in the area.
5. The father's presence is important during the erection of the first post or first row of hollow blocks or cement wall. This will make the house solidly strong for the father is the symbol of strength.
6. The longer length of the roof should be placed parallel to the street to avoid misfortune.
7. The number of steps in the stair must end either in *oro* or *plata* never in *mata*. Gold, silver and death are representatives for the steps. Thus stairs must not be divisible by three.
8. Door swings of the main door must be towards the interior to bring in the good luck.

9. If a coconut buried in the ground at the site still contains plenty of juice after a week it means prosperity.
10. Stairway leading to the threshold of the main door must be in odd numbers, preferably 5 or 7, to bring in wealth and prosperity to the family.
11. For a more prosperous life, coins should be nailed on top of posts.
12. Coins, *cedula* and broken glass wrapped in black cloth should be buried in every post for wealth and prosperity.
13. Hot pepper placed underneath the house will drive away evil spirits.
14. Bamboo materials used for the building of the house must be those cut during the month of December because they are more durable and are strong enough to withstand calamities.
15. Posts should be placed one after the other in a clockwise direction for a stronger house against typhoon.

The following are precursors of misfortune:

1. The death of anyone of the workers during construction. Misfortune will befall on the owner of the house.
2. Cutting of old posts when reconstructing or renovating is done. This results in the loss of one's wealth.
3. Stairs facing the sun bring bad luck to the family.
4. Wooden floor slats laid perpendicular to the stairs cause misfortunes to the house dwellers.
5. The last step of the stairs placed facing the main exit of the house brings bad luck.
6. Gates of houses on dead-end streets made to face the street cause one of the members of the household to meet an

accident.

7. To start building a house when the moon is waning or entering its last quarter augurs an unprosperous life.
8. Houses built when the wife is pregnant or is about to give birth during that month bring bad luck to the family.
9. Having enemies before building a house foretells that peace will not reign in the household.
10. Covering or putting an overhang over an anthill (*punso*) incurs the wrath of the spirit living in the anthill.
11. Materials once used in a church or from the owner's old house which experienced misfortune presage bad luck.
12. The fresh wood used in the building of the new house still contains the tear-like sap is a premonition of real tears.
13. Doors facing each other and a door facing a window bring ill-health to the occupant of the room.
14. Main doors facing the setting sun or the west cause bad luck.
15. Main doors situated opposite the exit doors effect the flowing of wealth or money out of the household.
16. Bamboos whose top have already been cut by the wind or storm shorten the lives of the family members.
17. Materials like dead trees, *balete* trees, *lonoc* or *bubog* are habitations of evil spirits.
18. Sites that were once a road or a cemetery bring illness to the house members.
19. The *balete* tree is the abode of evil spirits; hence, houses should not be built near it.
20. A house built over the site of a newly-cut tree subjects the

owner of the house to experience bad luck.

21. House plan shaped like a cross portends bad luck.
22. A basement placed in flat surface indicates graves. This is a precursor of early death in the family.

## **V. SOCIAL, CULTURAL, ECONOMIC, POLITICAL**

**T**he Philippines, because of her geographical location, is said to be a nation of cross-cultural races. The first people to settle in the country were the Negritoes, who came from the Asian mainland and whose culture belonged to the Old Stone Age (Paleolithic Age). They were followed by the sea-faring Indonesians who belonged to the New Stone Age (Neolithic Age). After the second wave of Indonesians had settled in the Philippines, the Malays, considered as the ancestors of the *Bontoks*, *Ilongots* and *Kalingas*, arrived and settled in most parts of the country.

The early Filipinos also established relationships with India, China Japan, Arabia, Borneo, Java, Sumatra, the Molucas, Malaya, Cambodia, Thailand and other southeast Asian countries long before the Spaniards conquered the country. The Filipinos engaged in trade and commerce with these various countries.

The early form of government established by the Filipinos was the barangay system headed by a chieftain called *datu* or *raha*, *hari* or *lakan* in bigger barangays. However, the barangay was not a political society but was rather a kinship group. The word barangay referred to the boat used by the Malaysian and Indonesian settlers to the country. According to O. D. Corpuz, "each barangay carried an extended family group, consisting of the head and his immediate family, as well as the families of his children, his brothers and sisters and the aged folk." The Datu, therefore, was not a political ruler but a leader of the community.

A barangay was made up of 30 to 100 families. The family was the basic unit of Philippine society thus strong and close family relationships characterize every Filipino home.

Early Philippine society was divided into three social classes:

1. Nobles - called *maharlikas* are members of the barangay aristocracy, the highest social class. They are usually those families who own

- slaves; the *datu*, his family and relatives and the rich people.
2. **Freemen** - called *timawas* are the middle class members in the *barangay*. They are usually the free-born persons and the emancipated slaves.
  3. **Slaves** - called *alipin* are those who belonged to the lowest social class.

The Spanish conquest of the Philippines led to the introduction of several changes in the socio-cultural and economic life of the Filipinos.

1. Slavery was abolished.
2. Towns, cities and villages were established under the provisions set by the *Laws of the Indies*, the royal ordinances proclaimed by King Philip II on July 23, 1573 which governed the planning and administration of new settlements in the Americas and in the Philippines.
3. The Gregorian calendar was introduced.
4. Filipinos were given Spanish surnames and those who were converted to the new religion had their first names changed to those of the saints.
5. The Latin alphabet and the Spanish language were assimilated into the Philippine language.
6. The Dominicans established the first printing press in 1593; the first equipment used still exists at the UST printing press.
7. The European system of education was introduced. Although not the first school to open in the Philippines, the University of Santo Tomas is reputed to be the oldest existing university in the Philippines.
8. The arts, like literature, theatre, music, painting and sculpture were promoted. Architecture in the form of *bahay na bato* and churches was also introduced.
9. Sciences like botany, zoology, chemistry, medicine and pharmacy were made known and practiced.
10. Hospitals and orphanages were established for the promotion of social



welfare in the country.

11. **Fiestas and holidays were introduced.** Amusement in the form of cockfights, horse races, parties, picnics and excursions, pilgrimages, *haranas*, Flores de Mayo and Santacruzán festivals, indoor and outdoor games became known to the Filipinos.

Although economic development under Spanish rule was considered rather slow, the Spaniards, nevertheless made some significant economic achievements like the establishment of new industries, tobacco monopoly, and the introduction of the Philippines to world trade among others. The Spanish conquest of the Philippines led to the introduction of several changes in the socio-cultural and economic life of the Filipinos.

## VI. HISTORICAL

**L**ong before the Spaniards came, the Philippines was already known to the Chinese traders who called the country by a different name. Originally applied to Mindoro, the Chinese called the Philippines Ma-Yi (Ma-i), the name popularized by Chau Ju-Kua, Chinese Superintendent of Foreign Trade in Chuanchau.

On March 16, 1521, the Portuguese-turned-Spanish navigator, Ferdinand Magellan, saw the coast of Samar and landed at the island of Homonhon. This accidental landing led to the rediscovery of the Philippines which he initially called "Archipelago of St. Lazarus". The name "Philippines" was given by the Spanish explorer Ruy Lopez de Villalobos in 1543 in honor of King Philip II of Spain. The eventual inflow of Spaniards to the Philippines led to the insemination of religious and cultural seeds into the architecture of the country. By then, Europe was having a classical rebirth. Thus, the Renaissance architecture prevailing in Europe found its way into the Philippines. Consequently, Philippine-Spanish architecture was characterized by elegance and prosperity as expressed in the rich craft design of the styles. The ethnic architecture prevailing during the pre-Spanish Era was slowly replaced by the European style.

The first mass in the country was held on March 31, 1521 on the shore of Limasawa. In the afternoon of the same day a large wooden cross, symbolizing the Christianization of the country, was planted on the hill overlooking the sea. The cross that was planted in Cebu is the very same cross that still exists today. Though hostilities were committed against the Spanish conquerors by the Filipino natives, the Spaniards remained unfazed. The conquest by cross and sword was carried on. Various missionary orders arrived in the Philippines led by the Augustinians and followed later by the Franciscans (1578); Jesuits (1581);

Dominicans (1587); Recollects (1606), friars of San Juan de Dios (1641); Vincentians (1862); Capuchins (1886) and Benedictines (1895). As a result of this missionary exodus to the Philippines, the friars, armed with the desire to convert the Filipinos took the task of building the imprints of the Catholic religion. Churches became the prominent architectural structures in the country.

For 377 years the Spaniards ruled over the Philippines. They did not only build churches but also taught the Filipinos to live in permanent homes called *bahay na bato*. Education was introduced to the Filipinos thus schools were built for academic instruction of the people. Civic and military architecture were also made known to the natives. During those long colonization years, the Spaniards were also subjected to various incursions from the Chinese, Portuguese, Dutch, and British forces. Each incursion was repelled by the Spaniards with the help of the Filipinos.

But because of the Filipinos' love of freedom, they struggled and revolted against the Spaniards. Uprisings were crushed by the Spanish forces. On August 19, 1896, the Katipunan was discovered by the Spanish authorities and on August 23, 1896 the Philippine Revolution began. Uprisings, one after the other, were successfully won by the Filipinos. The Battle of Binakayan in Kawit, Cavite, led by Emilio Aguinaldo was considered as one of the greatest victories won by the Filipinos. On November 1, 1897, the Biyak-na-Bato Republic was established which eventually resulted in the creation and approval of the Philippine Constitution.

On May 1, 1898, Commodore George Dewey, commander of the American fleet defeated the Spanish Armada under Admiral Patricio Montojo in the Battle of Manila Bay. On June 12, 1898 the Philippine independence was proclaimed in Kawit, Cavite. Resisting American invasion, the Spaniards continued the struggle to keep the Philippines under their dominion. August, 1898 marked the beginning of the end for the Spanish rule. The Americans occupied Manila after it was surrendered by the Spanish troops. On December 10, 1898, the Treaty of Paris was signed wherein Spain ceded the Philippines to the United States for \$ 20,000,000.00. In November, 1899 the last of the Spanish forces returned to Spain.

## **ARCHITECTURAL CHARACTER OF THE PRE-SPANISH PERIOD STRUCTURES**

**A**rchaeological records indicated that Filipino villages were established either near bodies of water or in a swidden or slashed and burned agricultural environment. According to Robert Fox, early Filipinos live along the coasts or rivers due to the following factors:

- 1. The daily diet of the early Filipinos were mostly food from the sea . Animals like chicken, pig, or carabaos, were treated more as ritual or festival foods.**
- 2. Their fishing implements provided more yield than those used for hunting. Hunting was more of a game than a pre-occupation .**
- 3. The water provided a good means of travel since roads did not exist until the Spanish times.**
- 4. The bodies of water were the major source for bathing, washing and drinking.**

**In both environments, houses were not built permanently and were therefore made of light ,flexible materials like nipa and bamboo. Community environment allowed constant communal relocation. The usual community design had the chieftain's house at the center and was usually big to allow community conferences and other ceremonies .Around the large house were smaller houses of the members of the community.**

**As described in the succeeding pages, the following are the common features of the houses, some of which are still in use:**

- 1. With plans which where either square, rectangular or octagonal, most houses are elevated from the ground to avoid the dampness during the rainy season or the heat emanating from the ground during the warm season. Elevating the house also provided protection from insects,vermin, wild animals and floods. Flooring may be of wood, bamboo, rattan, beaten bark or removable reed mat on wooden floor joists.**
- 2. Structural components like the posts and beams are made of wood, tree trunks or bamboo. Some parts of the Philippines have a symbolic purpose for their columns. Walls are made of with wooden panels, tree bark, *nipa*, bamboo,**

## 24 Architectural Character of the Pre-Spanish Period

sawali, coconut and palm leaves, cogon grass and *buri* palm on wooden and bamboo framing.

3. The roof may be hipped, gabled or pyramidal in form with wooden or bamboo framing. Roof design is sometimes influenced by its environment like that of the Ifugao house which contextualizes with the physical heights of the Cordillera mountain or that of the Isnags, known boat builders, who build their roof with the form of an inverted boat. In some cases, roofs were also designed in a high pitch due to practical reasons. The underneath space of the roof is used as a storage space or for ventilation purposes. Materials like cogon, nipa, bamboo grass, *sani*, coconut leaves, rattan palm leaves, rice stalks, sugar cane leaves, and *anahaw* are used for thatching.

4. The stairs may be a single log with notches as steps or may be of bamboo frame with split bamboo as steps. Doors, either sliding or hinged may be of wooden panels, bamboo or *sawali*. Windows, which are rarely provided, are made of wooden panels, bamboo, *buri*, *nipa* and *sawali* and may be of the sliding or awning type.

5. Toilets are separate structures built some few meters away from the house.

Houses in the Mountain Province of Northern Luzon are categorized into the northern strain and southern strain. William Henry Scott, a noted anthropologist describes houses of the northern strain with a rectangular plan covered by a high, gabled roof where the "roof and floor supported by separate sets of uprights so independent of one another that the floor and all its underpinnings can be removed leaving the roof still standing, or vice versa." The houses of the southern strain, on the other hand, have a square plan covered with either a pyramidal or conical roof where the roof rests" on top of the walls of the house, which is basically a box supported by posts which reach no higher than the floor joints".

## EXAMPLES OF ETHNIC HOUSES

The following are the early forms of dwelling used by the early Filipinos:

### 1. CAVE

The largest and oldest cave dwelling is found in Tabon located southwest of Palawan. This covers an area of approximately 41.00 into the interior and has an 8.00 high and 16.00 wide opening.



Basic amenities found in the cave are the *paga* which is a sleeping board and a hearth used for cooking and for providing warmth in the interior during cold days.

## 2. LEAN-TO

There are two variations of the lean-to dwelling:

- a) Wind-shield or one-sided lean-to with or without flooring
- b) Single-pitched roof supported by rafters. The ridge rests on horizontal lintel which is supported by tree trunks. The other end rests directly on the ground. This type may be built with or without walls or with or without flooring. Usually knee-high elevated floorings on even 4'-0" high floorings were provided to keep the occupants dry especially during the rainy season.

The materials used for the walls, roof and floor framing are rattan and bamboo. For sheathing, materials used are *nipa*, palm leaves, banana leaves, coconut fronds or grass. This type of dwelling was used by the Negritoes who are also known as *Ati*, *Ata*, *Aeta*, *Agta* and *Dumagat*.

## 3. TREE-HOUSE

Generally, tree houses are built in the forked branches of 20'-0" to 60'-0" high trees or atop 15'-0" to 20'-0" high stumps which serve as foundations. Bamboo is often used for framing the house as well as for the flooring and walls. Rattan is used for securing the whole framework, *nipa* palm as roof covering.

To withstand strong wind and storm, the whole house is anchored to nearby trees by means of rattan. Although it sways with the strong gust of wind, the house nevertheless neither falls to the ground nor is blown away.

This type of dwelling was used by the *Gaddang* and *Kalinga* in Luzon, by the *Manobo* and *Mandaya* of Mindanao, the *Moros* of Lake Lanao, *Negritoes*, *Bukidnon* of north-central Mindanao, *Bagobo* of the Gulf of Davao, *Mandaya*, *Bilaan* and *Ilongot*.



**House Type : BADJAW, BADJAO**

**Environmental Situation : Coastal water of Tawi-Tawi, Sibutu and Semporna**

**Architectural Analysis :**

1. **Plan** - The Badjaos' chief occupation is fishing and for practical reasons builds his house on stilts right above the shallow waters. With flooring made of bamboo, the main room of the house is a combination of sala and sleeping area while an adjacent area is used as a kitchen.

The Badjao community is an interesting type of housing community. Though standing far apart from one household to another, each house is made accessible to each other by means of bamboo planks laid out like streets.

Aside from the elevated houses, the Badjaos also build boathouses of various designs and sizes as dwelling houses. The *djenging* is used primarily for storage and sleeping.

Approximately 12'-0" in length, the flooring of the *djenging* is made of bamboo slats nailed permanently to floor joists while some portion of the floor is covered by loose wooden planks for the purpose of using the underneath space as additional storage space.

**Decorative Elements and Furnishings** - One characteristic item found in the sala of type house on stilts is the mirror. Mirrors are not used to check appearance but rather to indicate the number of children the family has. Furthermore, it is also used for driving away evil spirits.

In the boathouse, *okir* designs dominate the sides. Boat prows are also decorated with various designs.

Furnishings that are often found in the cabin are the following: a sail, fishing lamp, suitcase, stove, pots and plates, water jug, small chest, mats and pillows.

2. **Structural Elements** - The interior space is enclosed by wooden walls nailed permanently for protection against the elements.

3. **Protective Elements** - The roof is often covered with galvanized iron sheets. Headroom is limited to approximately 3'-0" which do not allow anyone to stand erect when inside the cabin.
4. **Circulatory Elements** - Doors and windows are provided in the cabin to allow light and air inside.



*Badijao*



*Badijao*

**House Type : COASTAL BAGOBO**

**Environmental Situation :** Hills east and south of Mt. Apo and the coastal towns of Davao, Sta. Cruz and Digos behind the Davao Gulf

**Architectural Analysis :**

1. **Plan** - The datu house is designed to accommodate large gathering of people. It is also used as the defense center and ceremonial house in the community. A single-room structure built on stilts, there are sleeping platform for guests and warriors and quarters for the datu and their wives. A separate ceremonial chamber for the celebration of social and religious activities by the datu is provided.

**Decorative Elements and Furnishings** - The sleeping platform is also used for the display of gongs and old jars which are considered as symbols of wealth and hanging spirit altars and decorated poles for the deities of warfare.

2. **Structural Elements** - Piles are used to support the house.
3. **Protective Elements** - The gabled roof is made of bamboo with thatch covering.

**House Type : UPLAND BAGOBO**

**Environmental Situation :** Upper stretch of the Pulangi and Davao rivers

**Architectural Analysis :**

1. **Plan** - Like the *Manobo* and *T'Boli* houses, the *Bagobo* house, built on stilts, has its floors on different levels. The flooring of the house is made of strips of *palma brava*. In the lower level, the more elevated floor is used as sleeping area for other members of the family. A special sleeping place is provided for the unmarried daughter/s while the sleeping areas of the unmarried sons are located on boards placed underneath the roof. The spaces below the rafters are used as storage space.

The hearth is located near the main door. Over the stove is an open shelf for the native jars and bamboo water holder. A bamboo rack is also found nearby containing Chinese plates and coconut

shells. Near the stove stands the rice mortar.

2. **Structural Elements** - Generally, the walls are made of the bark of the tree. The walls for the sleeping area, usually 6'-0" high, are made of flattened bamboo.
3. **Protective Elements** - The house is covered by a steep gable roof made of bamboo, grass or bark. Main supports of the roof ridge are high poles located at the center of the house which project from 8'-0" to 9'-0" beyond the cross beams. The side beams also support rafters which run up to the central ridge. Rafters are held in place by tying their ends to horizontal poles that run around the roof perimeter below.
4. **Circulatory Elements** - Windows are generally absent in the upland *Bagobo* house. Small holes cut through the walls allow the occupants to observe people outside. It also provides small amount of light to enter the interior to allow the women to spin, dye, weave and decorate their clothing.

**House Type : BAHAY KUBO, NIPA HOUSE, NIPA HUT**

**Environmental Situation : Lowlands all over the Philippines**

**Architectural Analysis :**

1. **Plan** - Originally, the *bahay kubo* is a one-room dwelling structure with porch provided on all sides of the house. Then, the *bahay kubo* graduated into a more sophisticated type of dwelling. The usual plan of the *bahay kubo* is arranged with the following parts:

*Bulwagan* - is the area reserved for entertaining guests

*Silid* - is a private room used for sleeping

*Paglutuan* or *gilir* - is the kitchen or cooking area

*Silong* - is the space found underneath the house used as a storage space for the farming and fishing implements and also for the animals kept. This area is often fenced off with bamboo slats.

The kitchen, found at the rear of the house, is usually with the following features:

**Dapogan** - is a table on top of which is the river stone, shoe-shaped stove or *kalan*.

**Bangahan** - this was later called *bangguera* or *banggerahan* and is used as a place for drying and storing pots and pans, drinking glasses, plates and other kitchen utensils.

**Batalan** - this is the unroofed area where water jars (used for drinking, washing and bathing) are kept.

The house stands on stilts 6'-0" to 14'-0" high above the ground for reason of protection against dampness and infestations of vermins and snakes. The floor is made of bamboo slats with spaces in-between to allow for air circulation during the warm season.

2. **Structural Elements** - The first to be erected of the nipa house are the four main posts (either of bamboo or wooden material like *molave* or *ipil*) which are the main support to the house and to the roof. Located on the four corners of the house, the posts are inserted into deep holes on the ground dug at approximately 3'-0" deep. To provide more stability to the posts, rocks are inserted around the area where the end of the post lies or the end is made to rest on a flat stone slab. For protection againsts vermins and other pests, the open spaces where the floor and the faces of the posts meet are covered with smooth slabs. Other posts provided aside from the four main posts reach up only to the beams that support the floor.

Walls are made of nipa leaves or flattened split bamboo cut into fine strips and are woven in herringbone pattern forming the *sawali* siding. Both sides of the walls are secured by rattan lashings and bamboo studs in horizontal direction. Floor sills (*gililan*), placed on the outer periphery of the floor joists, are provided to support the walls.

Two floor beams, the *yawi*, which are used to define the area to be covered by the floor space and the *patukuran* where floor joists (*soleras*) rest, are constructed.

3. **Protective Elements** - The *bahay kubo* is covered by steep gabled roof made of the following materials: cogon grass, rice stalks, sugar cane leaves, split bamboo, anahaw leaves or nipa shingles (*pawid*). These materials are tied to the rafters by means of bamboo strips



(*palatpar*).

The roof may be assembled on the ground or directly on top of the posts. Roof framing is the rafter type. Rafters, crossing slightly on the topmost end are made to carry the ridge pole (*palupo*). To keep the rafters in position, poles are provided across them horizontally in the following manner: the *sikang* is placed midway between the top end and the bottom end of the rafters and the *kahab-an* is placed at the bottom ends of the rafters.

4. **Circulatory Elements** - A bamboo ladder, resting on wooden threshold, is provided for entry to the house from the ground.

Doors are made of *sala'* while windows are often made of *sawall*. The main door is often oriented towards the east to invite prosperity. Windows are designed either as sliding type which is made to hang from a horizontal transom and can be made to move sideways, or the awning type wherein the window panel is made to rest on a wooden brace placed in a slanting position between the window sill and the lower side end of the window panel.



*Bahay Kubo*



*Bahay Kubo*

**House Type : BILAAN**

**Environmental Situation :** Hilly area behind the west coast of Davao Gulf reaching north to the Bagobo territory and west into the Davao-Cotabato water shed.

**Architectural Analysis :**

1. **Plan** - The house is designed with floors in varying levels of two to five with each level made few inches above the other. The floor is made of timber covered with broad strips of barks. Platforms are placed outside the walls as drying area and as a place for their *dancalan* which is a wooden plate with handle used for chopping meat. A large stove is used as a fireplace and cooking area. Underneath the house is a cage for horses, pigs and dogs.
2. **Structural Elements** - Poles with a length of 20'-0" and made of hardwood material are used as uprights to which side beams and cross beams were attached by lashings. Sidewalls cover the whole lateral surface up to the roof.
3. **Protective Elements** - The roof is single pitch made of flattened bamboo and has overhanging eaves of approximately 1'-0" from

the walls.

The roof framing is built with the king post placed at the center of the end beams. Atop the king posts rests the ridge pole from which small timbers are placed reaching the side beams.

4. **Circulatory Elements** - A stair made of long, wooden log with notches is provided. But one does not immediately enter the house; he does so from the lowest platform which forms as the landing or the entry porch.

Doors are provided while windows are few and small.

**House Type :** BONTOC (Southern strain)

**Environmental Situation :** Mountain area of the Cordillera

**Architectural Analysis :**

1. **Plan** - The Bontoc house, called *fayu*, is square in plan and is designed to facilitate various activities. The granary (*falig*), with an area of 2.00 square meters is elevated on four posts of about 5'-0" high. A fireplace, located at the rear left corner, is provided. On the ground floor (*cha-la-nan*) the following areas are arranged from the doorway to the rear as follows:
  - a. Immediately at the left side of the main entrance is a rice threshing room of about 5 square feet in area and sunk about a foot into the ground. Found at the center of this room is the mortar used for threshing rice.
  - b. At the right side of the entrance is a bench 4'-0" wide, 12'-0" long and 1'-0" high where baskets, utensils and other tools are placed. Chickens are kept underneath this bench.
  - c. Adjacent to the threshing room is the kitchen. With an area of 5 square feet, it is provided with three concave stove stones backed by a low stone wall, wooden shelves and water jars.
  - d. Across the only entrance, at the rear side of the house is

the *ang-an*, which is used for sleeping and storage. This is the only room with wooden flooring and ceiling.

**Decorative Elements and Furnishings** - The sleeping compartment is provided with wooden boards or sleeping benches 3'-0" x 4'-0" in size. The board is slightly inclined on one end to allow the sleeper's head to be elevated. On the other end is a pole where the sleeper can rest his feet. Fire can be provided under this pole when the need for warmth arises in the occupant. A closet is also provided for their valuables.

2. **Structural Elements** - The four corner posts and the side walls of the ground floor, leaning slightly outwards at the top up to the horizontal beam, are built as supports to the roof. The front and side walls are made of wood connected to the posts while the rear wall is made of stone and mud.
3. **Protective Elements** - Pyramidal in shape at the front and at the rear and trapezoidal along the sides, the roof's steep slope runs from the ridge up to 2/3 of the total height of the roof downwards. The rest of the slope slants forward with an overhang of 4'-0" beyond the walls. The edge of the roof has a clearance of 4'-0" above the ground. Roof covering is made of grass shingles lashed to the rafters.

Roof framing is made up of a ridgepost which is supported by two queenposts. The queenposts are made to rest on a central horizontal beam. Other horizontal beams are provided to support the upper rafters which run from the ridgepole down to these beams. Aside from the roof framing itself, the roof is supported by the wall framings and the four corner posts.

4. **Circulatory Elements** - A stair is provided for the approach to the granary since the space is elevated from the ground level areas.

Windows are absent. Smoke from the house is made to pass at smokeholes provided at either end of the ridgepole.

The door at the front with a width of 1'-4" opens into a passageway that reaches up to the *ang-an*.

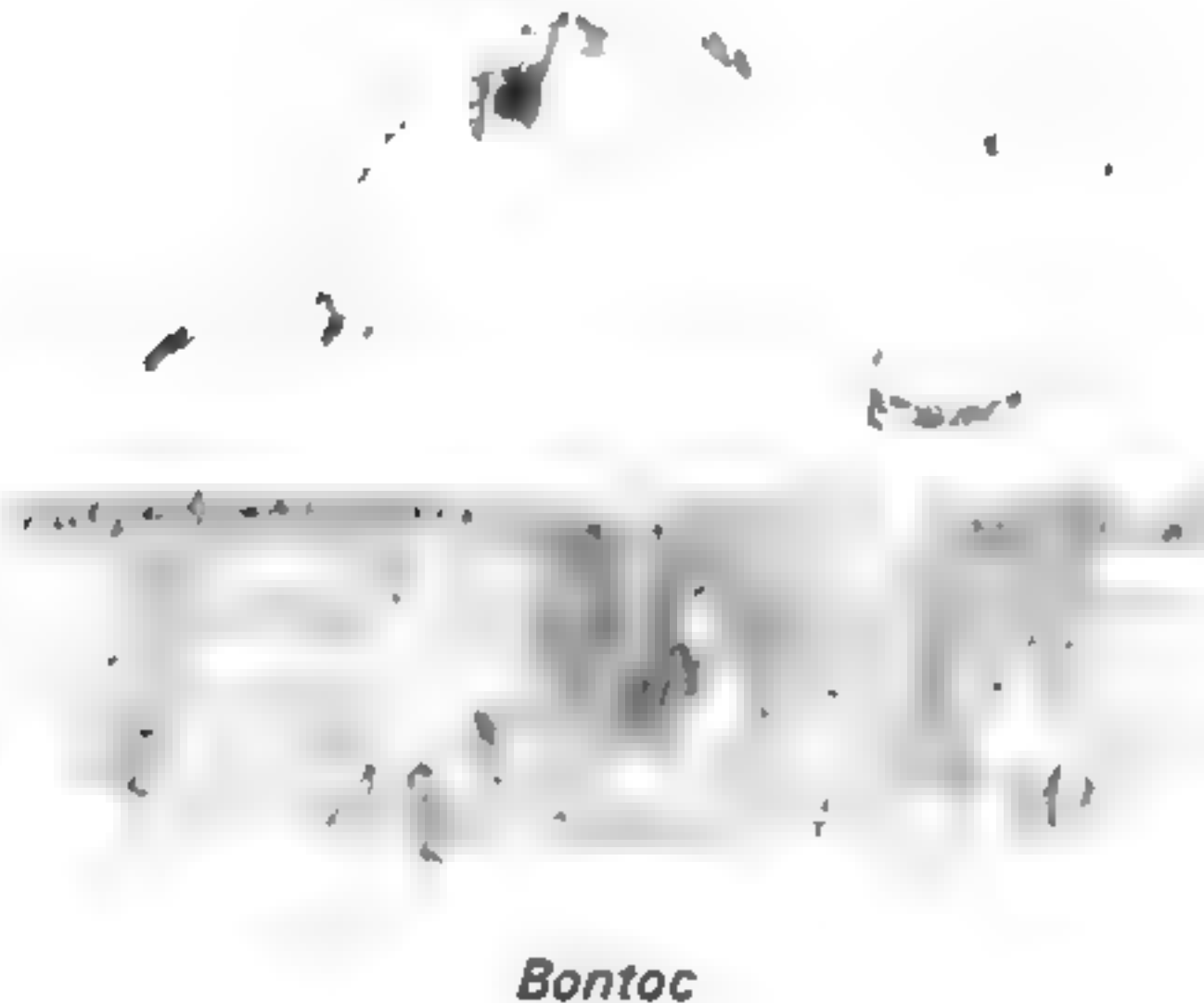


*Bontoc*



*Bontoc*





**House Type : CATICUGAN**

**Environmental Situation : Lowland of Dumaguete**

**Architectural Analysis :**

1. **Plan** - Elevated from 1'-0" to 5'-0" on bamboo posts, the house consists of the following areas:
  - a. The sala, which may also be used as dining room and sleeping area, is considered the main room of the house. It is usually provided with an altar.
  - b. The sleeping room is also used as a storage room. Families sleep directly on the floor using mats, thus, beds are not provided.
  - c. The kitchen is usually built after construction of the main house is completed. Thus, the kitchen, with a *banggerahan*, appears as an appendage to the house proper.
  - d. Two porches located at the front and at the rear of the house are also made integral parts of the house.

The floor is usually made of 1/2" bamboo slats nailed on floor joists with 1/4" spacing in-between for air ventilation and circulation.

2. **Structural Elements** - Bamboo posts are usually erected atop stone foundations for the purpose of preventing early decay of the material. The main floor beams are attached to the posts together with the transverse and longitudinal beams by means of rattan lashings.

Exterior walls are made of nipa, coconut leaves, *buri* palms, cogon grass, wood and bamboo while interior partitions 5'-0" to 6'-0" high are usually made of *sawali*, *nilogpit* or *fenensa*. Wall framing of bamboo, forming as vertical studs, are placed in position between the floor and upper tiebeams. Bamboo slats are inserted through slits made on the sides of the vertical studs after which nipa and other materials are attached for wall covering.

3. **Protective Elements** - Either the hip roof type or the gable roof type covered with nipa, cogon grass or flattened bamboo in shingles are used. Roof framing is made up of a ridgepole supported by kingposts resting on transverse beams. Oblique rafters are made to extend perpendicularly between the ridgepole and eave batten. Then over these rafters, bamboo purlins are placed upon which nipa shingles are attached by means of sewing with a sharpened split midrib of the *buri* frond rattan for lashing the shingles onto the purlins.
4. **Circulatory Elements** - Entrance to the house is through the stairs made of two upright bamboos with horizontal slats inserted between them.

The door is made of *fenensa* with rattan hinges attached to wooden jambs. Windows are usually the awning type. They are held open by means of a wooden brace placed between the window sill and the underneath frame of the window panel. Either *buri* or nipa is used for the window panels.

**House Type : GADDANG**

**Environmental Situation :** Forested areas along the hilltops of the Cordilleras

**Architectural Analysis :**

1. **Plan** - Designed in various size and shape, the house is built on upright posts of about 1.00 to 2.00 above the ground with split bamboo as its flooring material.

**Decorative Elements and Furnishings** - Furniture like chairs, tables or beds are absent since eating, sleeping and any mode of living are done on the floor. The only furniture found in the house is one or two trunks used for storing valuables.

2. **Structural Elements** - Upright tree trunks are used as main support of the house while walls are made of either split, plaited or upright bamboo covered with grass.

3. **Protective Elements** - From a central horizontal beam acting as ridge pole, cogon thatching arches all the way downward to the level of the floor.

**House Type : HILIGAYNON**

**Environmental Situation :** Lowland of Western Visayas

**Architectural Analysis :**

1. **Plan** - Square in plan, the house is built on stilts 4'-0" to 5'-0" high. The space underneath is used both as shelter for the carabaos, goats, pigs and chicken and also serves as a granary.

The kitchen has, in one corner, the cooking apparatus on an elevated earthen platform. Three big stones in triangular arrangement form as the stove. Aside from the utensils, the kitchen also contains bamboo water containers and jars, mortar and pestles and the tools used for *tuba* making.

The flooring is made of bamboo slats arranged in such a way that the nodes produce an intricate pattern of design. In order to have a shiny finish, the *Hiligaynons* apply oil on the smoothened

surface.

**Decorative Elements and Furnishings** - The dining table is not provided since eating is done on the floor. If ever there is one, it is used only for visitors and on certain occasions.

In the living room, one will find a wooden bench together with some few pieces of chairs or a wooden sala set consisting of a sofa, two side chairs and a center table often decorated with a flower vase.

- 2. Structural Elements** - Agoho timber for the main posts and dried bamboo trunks for the minor posts are used as main support to the house and to the roof.

Walls that separate the kitchen from the living room are made of woven bamboo splints. The exterior walls are made of *amkan* or of flattened bamboo nodes, woven bamboo slats or nipa shingles.

- 3. Protective Elements** - Framing for the gable roof is first assembled on the ground and is raised above only after the beams have been fastened to the posts. Dried bamboo trunks are used as roof beams. After the roof framing has been secured, nipa, cogon or coconut leaves are laid out as protective covering.
- 4. Circulatory Elements** - The main stairs, always in odd numbers for they are believed to bring good luck, is raised leading to the main room. One or two windows and the main door are made to face the east also to effect a good fortune.

**House Type : IBALOY**

**Environmental Situation : Mountains of Benguet**

**Architectural Analysis :**

- 1. Plan** - Houses for the poor folks are built directly on the ground, covered with cogon grass thatching and are provided with very small door opening in order to contain the heat within.

For well-to-do families, *dema* houses containing a bedroom, dining room, kitchen, a discussion room and a storage room are built

above the ground.

In order to keep the house warm, wooden planks are used for the flooring.

The *Ibaloy of Takdian* build one-room houses. There is usually an enclosed *kamparan* used for pounding rice and for cooking. This enclosure stands directly on the ground. It contains two stoves used separately for preparing the family's food and that of the pigs.

The house is devoid of furniture. House corners usually contain weapons, blankets, *bakong* clothes container, *saraw* jar and working implements of the household head.

**Decorative Elements and Furnishings** - Pieces of furnitures are generally absent in the *Takdian's* house. Stools made from blocks of wood are used. A built-in bed of 2'-0" wide and elevated 6" from the floor is permanently nailed in the corner of the house.

2. **Structural Elements** - Pine wood, numbering four to six or more is used as posts for the structure.

The *Takdian's* house use *dema* for their walls. The floor is elevated about less than a meter above the ground by posts made of mature pine or *tibangdal* fern wood.

3. **Protective Elements** - Ceilingless, the *Takdian* roof is made of *dema*.
4. **Circulatory Elements** - The stair is made of *taytay* while two doors and a window is provided for circulation.

The *Takdian* house is windowless. A door which generally faces the east or the north is provided.

**House Type : IBANAG**

**Environmental Situation : Lowland of Isabela**

**Architectural Analysis :**

1. **Plan** - The house is built elevated about a meter or more from the



ground. It is planned with the following areas: living room which is converted into a bedroom at night; an altar room; storage room for rice, corn and tobacco, and *batalag* porches located at the front and at the rear. The one in front is used by the family for relaxation; the other at the rear is used as an open-air bathroom and as washing and laundry area.

2. **Structural Elements** - The house is supported by posts of sturdy wood; the wall is made of split bamboo.
3. **Protective Elements** - Roof covering is usually made of cogon or nipa. The *batalag* porches are not roofed.

*House Type* : IFUGAO (Southern strain)

*Environmental Analysis* : Mountains of Cordillera

*Architectural Analysis* :

1. **Plan** - Generally, the Ifugao *bale* house is an enclosed structure which is square in plan. It rests 2.00 high on four tree trunks as columns. A single-room house having an area of 4.00 x 6.00, the interior space is used for cooking and sleeping. The fireplace is located at the far right hand corner of the house and is on a lower level with a layer of earth spread over it. Three stones are used to support cooking pots. Shelves above the fireplace are provided for the storage of palay and firewood.

The floor, about 1.50 to 2.00 above the ground, is made of wooden planks resting on solid floor joists which overhang the floor girders at .30 cm.

**Decorative Elements and Furnishings** - The following items are used symbolically rather than decoratively: carabao's skulls and pigs' jaws are used as indication of status and keeping peace with the gods while the *Ambubulan* figure form placed on top of the roof is used as a protection against evil spirits and lightning and as a sign of asking a favour from the god *Kabunyan*. These symbolic items rather than the size of his house are used as indications of the Ifugao's wealth.

2. **Structural Elements** - The four house posts, with a cross-section area of .25 x .25, are made from the trunks of the *amugawan* tree. The posts are buried into a hole dug about half meter into the ground and are further secured by means of stones placed on each hole.

The floor girders are carved with mortises on both ends to fit into the pointed upper end of the posts which act as the tenons. These girders support three solid floor joists of .20 x .30 cross section and upon which the wooden flooring is attached by means of wooden pegs.

The walls, waist or chest high, usually slants outward towards the top. The lower part of the wallboards are mortised into the floor joists while the upper part are rabbetted above into a transverse beam.

3. **Protective Elements** - The roof is pyramidal in shape covered with reed and grass. It runs steeply from the top downwards extending a little bit beyond the floor level thus concealing the walls entirely.

Roof framing is made up of rafters resting on a brace above and which in turn is supported by a kingpost. The lower end of the rafter is attached to one another by means of studs. There is no ridgepole as commonly found in other house types.

At the apex of the roof, the grass covering is made loose in order to allow the escape of smoke emanating from the kitchen area.

4. **Circulatory Elements** - Two doors, having the same width as the wallboards, are provided on both sides of the house for access.

A ladder is provided at the main door. The ladder is drawn at night for security and protection.



*Ifugao*



*Ifugao*

**House Type: ILOKANO**

**Environmental Situation :** Lowland of Ilocos

**Architectural Analysis :**

1. **Plan** - The *Ilokano pinagong* house and *tinubang* house, generally rectangular in plan, are akin to the architectural form of the *Tagalog* house. They consist of the following:

**Main room** - is the sala or the living room

**Silid** - sleeping room which is separated from the main room by means of partitions

**Kitchen** - cooking area; the kitchen usually has an unroofed annex made of unsplit bamboo laid out with spaces in between and whose floor level is lower than the kitchen proper. This annex is used for storing large water jars, for cleaning pots and pans and rice and vegetables and for bathing and urinating. This is also used as a drying place for their rice, meat and fish under the sun.

**Batalan** - this connects the kitchen to the main house and often serves as the dining room.

The flooring of the *tinubang* house is either of *datar* type which is made of small and thin strips of bamboo tied together with almost no spacing in between them, or *basar* type which is made of large strips of bamboo tied together with large spacings in between the laths. In addition to the bamboo laths, woven bamboo are placed over the *basar*.

Another type of an Ilokano house is the *kalapaw*. A small and low hut, it consists of the following main areas:

**Porch** - is used as an ante-room and sleeping area during siesta hours especially during summer months.

**Main room** - the largest of the main areas, it is used for entertaining guests, sleeping area for the household members and storage space for family treasures and personal belongings.

At nighttime the space at the center of the main room is made

into a sleeping area. A curtain hanging from a wire is drawn during the night to separate the sleeping area of the women from the men.

*Dining room* - is by the household members only. A low table (*dulang*) is provided where the family eats. No chairs are needed in as much as the members of the family squat while eating. The room is also used for storing the various utensils, condiments and the earthen jar containing the drinking water.

*Kitchen* - approximately 4" to 6" lower than the dining room, this is used for cooking food and for washing dishes and pots.

*Sirok (silong)* - this is used as a storage space. It is often fenced by bamboo slats with nipa or cogon sheathing.

The flooring of the *kalapaw* hut is made of bamboo slats spaced about 1/4" to 1/2". This allows continuous air circulation inside the house.

The main room is furnished with a bamboo bench and usually with an antique cabinet, a family heirloom, which is the centerpiece of the room.

2. **Structural Elements** - The *pinagong* house is elevated from the ground by posts of hardwood material. The main posts are buried into the ground and are attached to the tie beams through the mortise and tenon system of construction. Supplementary posts are also provided as means of support to the girders and horizontal beams. In addition to these vertical supports, bamboos used as braces to prevent the house from leaning, are placed on the ground and the other end against the wall or a post. Walls of the house are made of split bamboo. Laid lengthwise, they are held together end to end by four pairs of bamboo strips.

In the *tinubang* house, the two beams, either of timber or bamboo, connecting two corner posts at floor level has the outer beams used as supports to the walls while the inner beams and the other tie beams are used to support the flooring. The exterior walls are made either of split light bamboo, or nipa and boards laid



horizontally. When split bamboos are used for walling, a particular design is used. Here, the split sections are laid in such a way that sections are made to face each other on their concave sides. Each curve section are placed to cover two curves at its mid points. As a result of these layouts, the interior and exterior surfaces of the wall expose the convex sides of the bamboo. These bamboo halves are held in place by bamboo strips or rattan and are nailed or tied to horizontal beams by means of vertical bamboos placed either inside or outside the walling. These vertical bamboos are placed at equal distances up to the height of the window sill or the top of the window frame.

The *kalapaw* is elevated from the ground at approximately 1.00. It is supported by *kakawati* trunks and bamboo for posts. Nipa and bolo are used for the walls.

3. **Protective Elements** - The *pinagong* hip roof is covered with cogon grass. Roof framing is generally made of wood. Bamboos called *balatbat* are used as purlins. A single roof covers the whole house including the *batalan* and the kitchen but, in some instances, the kitchen and the *batalan* have separate roofs.

The *tinubang* house has a gable roof covered with cogon grass or nipa leaves. Framework of heavy bamboos which are laid parallel to the rafters and which extend a little bit over the ridge so that they cross each other on top are placed over the gable roof for the purpose of securing the roof.

For both types of roof, two beams are placed at the ridge wherein one beam supports the rafters while the other which appears to rest on the rafters is covered with the ridging. Thatching is made by placing bamboo laths covered with layers of horizontally laid nipa or cogon placed on top of the rafters.

The *kalapaw* hut is covered by a gable roof made of nipa or cogon. The roof ridge is placed over the main room which allows a spacious ceiling height and slopes towards the sides which provides a low ceiling height to the rest of the house.

4. **Circulatory Elements** - The main door and stairs of the *pinagong* house are located in such a way that one can enter either the kitchen or the house proper. The bamboo door and windows of the Ilokano

house slide by means of a horizontal bamboo placed above them. The sliding window may also be propped up by using a bamboo pole cut into a desired length and placed in a slanting position, with one end resting on the window sill and the other end supporting the lower edge of the window frame. To prevent the doors and windows from being lifted upwards they are fastened by means of a rattan ring placed at the center of the lower edge of the openings into which a short bamboo pole is inserted.

The *kalapaw* has a single door opening located at the main room. The porch, provided with a low ladder, opens to the entry. Windows are provided only at the main room and are of two types: the sliding sashes and the awning type. The latter type may be kept open by a slender bamboo pole placed between the edge of the window sill and the lower edge of the window frame.

***House Type : ILONGOT***

***Environmental Situation : Lowland of Isabela***

***Architectural Analysis :***

1. **Plan** - The communal type of house allows several families within the structure but partitions are not provided to separate each family. The house, with its flooring made of rattan strips, is usually elevated 5'-0" from the ground. It has an approximate area of 225 sq. ft. to 625 sq. ft. At the center of the floor is a 25 sq. ft. to 225 sq. ft. floor space sunk 6" below the floor line. On one side of this sunken area are apportioned spaces for sleeping for each family. The elevated remaining spaces of 4'-0" to 5'-0" wide are used as fireplaces and storage spaces per family. Sometimes a platform is placed outside the house. The underneath portion is used to house pigs and chickens.

**Decorative Elements and Furnishings** - Skulls of animals are used as decorations.

2. **Structural Elements** - Wooden posts are used as structural supports. Walls may be built either low and open at the upper part or high and entirely closed above.
3. **Protective Elements** - The roof made of thatched roof is of the

sloping pyramidal type on top of which is a short ridge. At both ends of the ridge are projecting wood which curve upward simulating a pair of horns.

4. **Circulatory Elements** - The stair is a single notched pole leading to a single main door. The clerestory above the low wall provides ventilation to the house.

**House Type :** ISNEG or APAYAO (Northern strain)

**Environmental Situation :** Mountain of Apayao at the northern end of the Cordillera

**Architectural Analysis :**

1. **Plan** - Elevated at approximately 1.50 above the ground, the *binuron* house of the *Isneg* with an area of 16'-4" x 24'-0" is a single-room rectangular structure designed with three levels. The lowest level called *datag* or *xassaran* is located at the center of the room; in the immediate level are the platforms called *tamuyon* that occupy three sides of the floor proper (the lowest level); and, the highest level located on the remaining side of the house is an extension called *tarakip*.

At the rear corner of the *datag* is the hearth with a stove consisting of three stones. Hanging from the rafters above the hearth is a three-shelf sideboard.

The house flooring is a removable reed mat made of solid rattan stems or bamboo grass tied together with rattan strips placed atop the floor joists which in turn are supported by girders.

**Decorative Elements and Furnishings** - Forming as ornaments in the interior are the ancestral weapons, porcelain jars and plates belonging to the Ming or Sung dynasty.

2. **Structural Elements** - Fifteen posts of heavy hardwood are used as supports to the house. The posts are distributed in the following manner:

*Sinit* posts - six of these support the *datag* and two support the *tarakip*;

*Adixi* posts - six of these support the roof;

*Atobobo* - a single post supporting the ridgepole.

The wall, slanting outwards toward the top, is made of 3'-5" x 8" x 1/2" wooden panel boards that are rabbetted to the upper and lower wall beams. This system of construction allows walls to be removed on certain occasions.

3. **Protective Elements** - The gable roof, which covers the main house and the lean-to roof, which covers the *tarakip*, is made of bamboo and cogon grass thatching.

The roof framing, which is a separate framework from the floor, consists of six posts rising from the ground but placed outside the floor posts; two longitudinal beams attached to the posts; three crossbeams which together with the longitudinal beams carry the kingposts and the queenposts; arched rafters which allow the roof to look like an ogival arch outside; and purlins made of closely knit canes to which layers of cogon grass are attached.

4. **Circulatory Elements** - Approach to the house is through a wooden stair, usually located on one end of the side wall, which leads to a door.

There are no fixed window openings since wall construction system allow occupants to remove few wallboards in case air is needed for the interior.





*Isneg*

**House Type : IVATAN**

**Environmental Situation :** Slope of cliffs and villages built along the sides and tops of rocky hills of Batanes Island

**Architectural Analysis :**

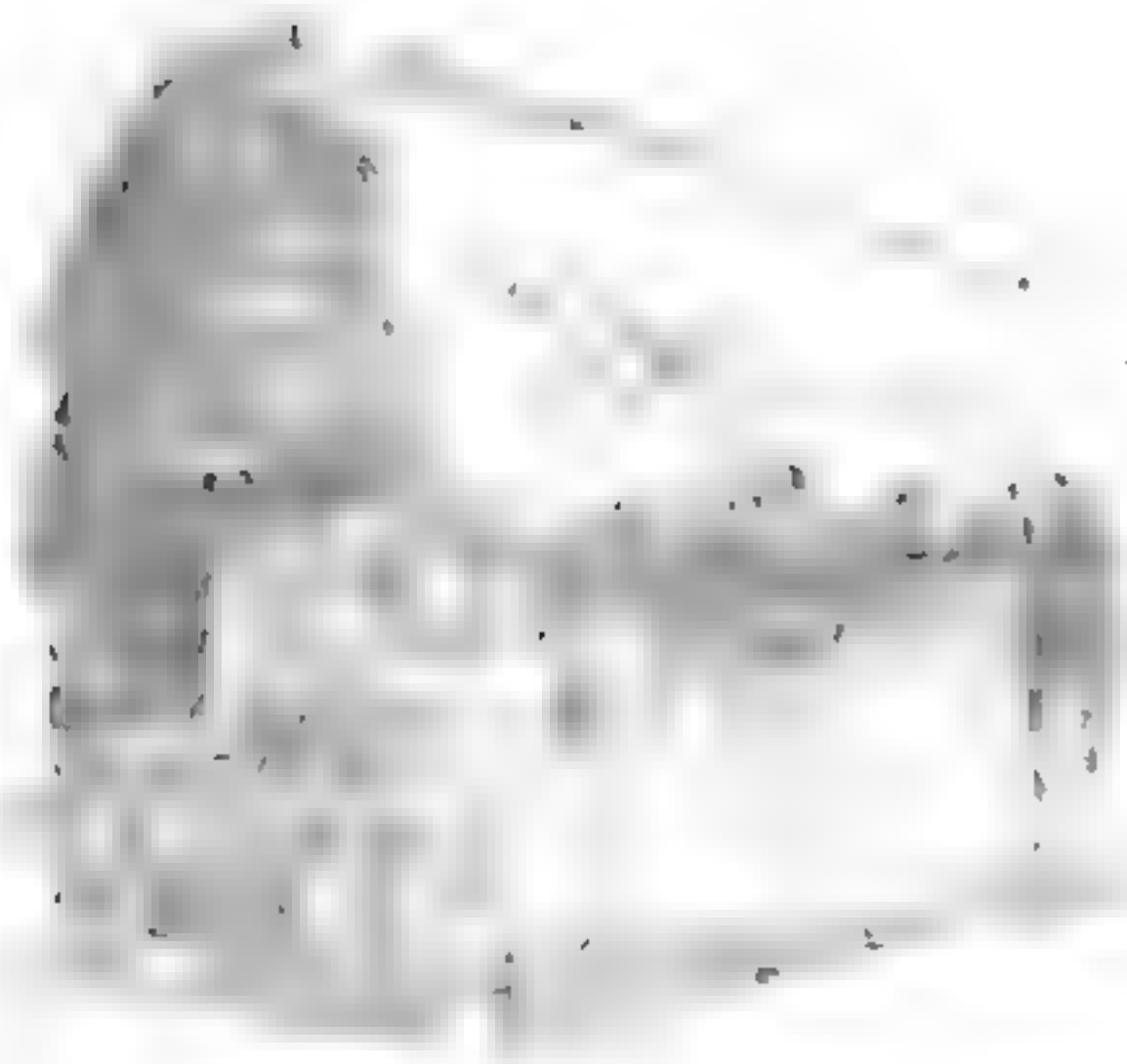
1. **Plan** - *Ivatan* houses stand directly on the ground to withstand strong winds or typhoons. The dwelling is made up of two houses - the *rakuh* (big house) consists of the living room and sleeping quarters and the *kusina* (kitchen).
2. **Structural Elements** - The walls, made of lime and stone, is sometimes embedded with wooden reinforcements in order to resist the effect of a strong earthquake. The reinforcements run from the base up to the roof frame.
3. **Protective Elements** - The gable roof is covered with thick thatch roof of cogon. The cogon thatch is heavily fastened to the rafters by means of several layers of clipped reeds and rattan. As additional protection to the roof, a net made of strong rope is placed over the whole roof area. The net is fastened to strong pegs or large stones which are half-buried in the ground all around the house.



4. **Circulatory Elements** - Doors and windows are provided in the *rakuh* house but the wall facing the direction of the strongest winds are left solidly closed.



*Ivatan*



*Ivatan*

**House Type :** KALINGA (Northern strain)

**Environmental Situation :** Steep mountain slope of the Cordillera

**Architectural Analysis :**

1. **Plan** - *Kalinga* houses vary according to their location. In the Upper *Kalinga* along the Chico River, house plans are either in rectangular or octagonal form. The octagonal shaped house is called *binayon* or *finaryon*. The floor of the living area is elevated at 1.20 meters above the ground. Found at the center of the house plan is a defined square area and is much lower than the side portions. Underneath the roof is the attic where the granary is located.

An elevated fireplace is found at the left rear side of the house while a working space at ground level is found on one side near the entrance.

The flooring of the elevated portions of the house is made of removable reed mats resting on floor joists.

The Lower *Kalinga* house has its floor rising at about 1.50 meters above ground level. Like the *binayon*, there is a central area called *datagon* with slightly elevated floor on all its sides called *sipi*.

At the left rear side is the fireplace with the rice storage beside it while on the opposite *sipi* is stored the water jar.

Flooring of the house is made of removable bamboo mat woven with bamboo strips laid on wooden laths.

2. **Structural Elements** - There is a total of 12 posts used as supports to the *binayon* house. The square central portion of the house is defined and supported by four posts while the other eight posts are distributed on the four corners of the octagonal sides. Girders and joists are attached to the posts while the outer posts have beams which carry the upper walls.

The lower part of the wall is made of plaited bamboo or *sawali* which rises up to the floor level, while the upper portion up to the eaves are made of wooden boards rabbetted to the exterior floor

beams.

The positioning of the posts of the lower *Kalinga* house follows the same pattern as that of the upper *Kalinga*. The four inner posts define and support a square or rectangular core. The outer posts support the corners of the houses and reach up to the roof.

The wall of the house in lower *Kalinga* has up to the floor level horizontally laid bamboo poles. The upper part of the wall, at a height of 2.50, are vertically set wooden boards. The remaining space up to the roof ridge are horizontally laid bamboo slats.

3. **Protective Elements** - The hipped roof of the *binayon* house is low and thatched with reeds. Four tall posts carry two crossbeams which support the queen posts. Rafters are slightly curved at the top which give a vaulted interior to the ceiling.

The gable roof of lower *Kalinga* house has a moderate pitch and is covered with thatch or bamboo. Rather than queen posts supporting the roof framing, king posts are used to support the inner roof ridge. Rafters maybe arched to produce a vaulted interior like the *binayon* ceiling. Purlins on rafters are covered with *runo* sheath woven with rattan topped with rattan layers. Other roof types used are the *kinimpal* wherein half bamboos in convex-concave designs are laid over each other. The upper and lower layers are cut short while the middle layer that covers a large portion of the roof area are cut longer than the two end layers. The other roof type called *tinatlob* requires only two layers of bamboo. The ridge is covered by a *bubong* thatch.

4. **Circulatory Elements** - In the *binayon*, the approach to the house is through a ladder which leads to a narrow platform at the front. Doors are provided opposite each other at the front and at the rear.

The lower *Kalinga* house is approached by a ladder which runs from the ground to the house floor.

Unlike the *binayon*, doors are not made to face each other. Windows are located at opposite sides diagonal to each other.



*Kalinga*



*Kalinga*



*Kalinga*

*Kalinga*

**House Type : KANKANAY**

**Environmental Situation :** Bakun mountain in the north central area of Benguet

**Architectural Analysis :**

1. **Plan** - The traditional *Kankanay* house is called *binangiyan*. It is a single-room dwelling elevated at 1.50 meters from the ground. The interior space is used for sleeping, cooking, eating and storage of utensils and valuables. Underneath the roof and above the hearth is an attic which serves as a granary.

The space underneath the house is not enclosed. It is used for activities like basketweaving, kitchen utensils making, sewing cloth or cutting firewood. The space is also used for entertaining guests and as a family room. In addition to these, pigs and chickens may be kept in a corner.

The flooring is made of hardwood like narra which rests on three floor joists which in turn are supported by transverse girders.

**Decorative Elements and Furnishings** - Underneath the overhanging eaves, jaw bones and skulls of butchered pigs are displayed for the visitors to see.

2. **Structural Elements** - The house is supported by four or more wooden posts to which the floor framing is attached.

The walls, made of hardwood, slant outwards at the top. The wall boards are rabbeted to the transverse beam above.

3. **Protective Elements** - The roof, pyramidal in form, is mortised to the four corners of the slanting walls. High and pointed, it is thatched with *runo*, *pudong* and cogon grass.

The eaves of the roof extends downward to about 1.20 meters above the ground. As a result, the roof covers or conceals the house walls.

4. **Circulatory Elements** - A detachable bamboo stair placed at the entrance is used as access to the house. When the *Kankanay* leaves the



house, the stair is removed and placed crosswise against the closed sliding door.

Windows are not provided except for a small opening above the door which serves as an outlet for the smoke coming from the hearth.



*Kankanay*

**House Type : LUSARAN VALLEY HOUSE**

**Environmental Situation : Lowland of Cebu**

**Architectural Analysis :**

1. **Plan** - The house, elevated approximately 3'-0" from the ground, is designed in various shapes of rectangular, L shape, square shape and T shape. The T shape has a variation called double T wherein two wings are added perpendicularly to the axis of the main house.

The kitchen contains the hearth made of earth supported by wooden and bamboo frame. The hearth is partly made open to allow smoke to go out of the kitchen area. A partially open shelf is provided for the water jug and other utensils. Adjacent to the

kitchen is an open platform made of bamboo which is used for dish washing, preparing fodder, pounding the grain and where family members may also brush their teeth and wash their feet.

There is also an inner room used for keeping a wooden chest, clothes, pillows and shoes.

Flooring is made of bamboo strips on floor joists.

**Decorative Elements and Furnishings** - Furnishings of a long bench and a table permanently attached to the wall can be found in a corner of the living room.

2. **Structural Elements** - House posts are either made of tree trunks which are buried 3'-0" into the ground or of bamboo. Bamboo is also used for the beams, floor joists and wall.
3. **Protective Elements** - The roof, either hipped or gabled or a combination of both, is covered with cogon grass while the butterfly roof is used over the kitchen which is designed to lead the smoke outside the kitchen area. Roof framing is made either of bamboo or branches of *hamabawud*.

### ***House Type : MAGAHAT***

***Environmental Situation*** : Steep hillsides, on top of hills or along creeks and rivers in deep valleys of Southern Negros island

### ***Architectural Analysis :***

1. **Plan** - The house plan is either square or rectangular. The space within can be used as a receiving room and a kitchen, dining area and as a bedroom.

The floor lies at 2.50 above the ground and is made of the bark of the trees, bamboo splits or split trunks of palm trees.

**Decorative Elements and Furnishings** - Furniture are not provided in the Magahat house so that people eat, sit and sleep on the floor.

Ceilings are filled with trophies of jawbones of a wild pig, or

deer antler, hornbill heads, or legs of wild chicken.

2. **Structural Elements** - Log posts, used as columns, are buried at .50 m. below the ground. Additional posts are placed under the floor beams to provide further strength. The beams are attached to the posts by tying them with rattan. The walls are usually made of split bamboo, bark or rattan leaf thatches.
3. **Protective Elements** - The gable roof framing is supported by log beams which are attached to the main posts. The roof beams, tied to the ridgepole, are supported underneath by vertical wood resting on the floor beams. Above the rafters are placed split bamboo to which are attached rattan fronds. To prevent rain from entering the house, bark of trees or split bamboos are placed over the ridge poles.
4. **Circulatory Elements** - A 4" diameter log with notches on one side is used as the main stair to the house. It can be drawn in during the night or removed and hidden in the bushes when the Magahat leaves his house.

The main door, 1.00 wide, is oriented to the east for prosperity.

*House Type : MANDAYA*

*Environmental Situation : Edges of cliffs of Davao*

*Architectural Analysis :*

1. **Plan** - These are treehouses which are of two kinds:
  - a. That which rests directly on the limbs of trees whose size and shape are dictated by the direction to which the supporting branches grows;
  - b. That which is built on top of tree stumps of 4.50 to 6.00 meters high.

The typical house (Type B) is usually planned with a living room, enclosed bedrooms, small porch adjacent to the living room and an earth-covered hearth found at the rear of the house.

The flooring is made of bamboo strips or beaten barks secured by rattan lashings on crossbeams attached to the posts.

**Decorative Elements and Furnishings** - Suspended from the rafters are the swing made of bamboo and reserved specially for an honored guest or for the mother who rocks her baby to sleep, and drums made of stretched deerskin. There are also a guitar and a bamboo flute in the house or a fighting spear, the *budjak*, inserted between the rafters. The back loom occupies a place for the clothweaving activity of the women.

2. **Structural Elements** - In some houses, two to three foundation posts are extended upwards to support the roof. Walls are made either of flattened bamboo strips or nipa poles covered with nipa palms.
3. **Protective Elements** - The gable roof is made of bamboo framing with layers of nipa palm as covering. The roof ridge is supported by kingposts which rest on roof beams which in turn are supported by the corner posts. From the roof ridge sloping downwards up to the eaves, several bamboo poles are placed on which the nipa covering are lashed.
4. **Circulatory Elements** - The stair, which leads to the entry porch, is made from a single notched tree or from bamboo poles.

An open space between the roof slope and the top of the wall provides an opening to the house and if windows are provided, they are usually small.



*Mandaya*



*Mandaya*



*Mandaya*

**House Type : MANGYAN**

**Environmental Situation :** Mountainside or hillside of Mindoro

**Architectural Analysis :**

1. **Plan** - The communal house is elevated from the ground at 1.50 meters to the surrounding platform. This one-room structure measures 6.00 x 10.00 and is rectangular in plan. At the central part of the house, leading from the main door, is the passageway called *palaganan*. This passageway is set much lower than the platforms. Visitors may sleep along the *palaganan* but most of the time this is used as an extra storage space for the families. Flooring of the *palaganan* is made of large logs laid parallel to each other and attached to the joists by vines or rattan lashing while the platform flooring is made of smoothened smaller saplings.

Individual families are not separated from one another by partitions. Rather, their space allotment is defined by a mat spread on the floor and also by their individual fireplaces.

2. **Structural Elements** - The walls are made of the bark of trees and are constructed a meter or less above the floor. This opening allows the occupants to observe the exterior without being seen from



the outside.

3. **Protective Elements** - The house plan is covered by a gabled roof with cogon grass thatching. Roof eaves project 1.00 meter beyond the wall for protection against the cold wind.
4. **Circulatory Elements** - The ascent to the house is through a ladder of four steps or sometimes through a notched log. The ladder leads to a narrow door which in turn leads to the *palaganan*.

There are no windows. Openings are provided through the space between the flooring and the underneath surface of the wall.

### ***Mangyan***

***House Type : MANOBO***

***Environmental Situation : Lowland of Agusan, Bukidnon, Davao, Misamis Oriental, Cotabato***

***Architectural Analysis :***

1. **Plan** - The house proper is usually built 6½'-0" to 7'-0" above the ground. The kitchen, the first one to be built, has its flooring

12" to 15 " lower than the house proper. Flooring is made of withered bark of the mahogany tree or split bamboo.

**Decorative Elements and Furnishings** - There is little or no decorations at all in the Manobo house because the Manobos stay outdoors most of the time.

• For larger houses like that of the Datu, the house has an angled piece of wood attached to the top beam and is used as a status symbol for the house owner and also for protection against evil spirits.

2. **Structural Elements** - Four or more corner posts are used as main supports to the house and numerous poles are provided for support to the floor. As a rule, when the house measures 12'-0" x 12'-0", only 4 posts extending up to the roof are used. But if the floor area goes beyond the limit, more posts and more poles of about 20 to 50 are provided for the flooring.

The side walls and the rear wall, 5'-0" and 4'-0" high from the floor respectively, are constructed in 2'-0" wide bamboo framed panels covered with bark.

3. **Protective Elements** - The main house is covered with sun-dried cogon grass gabled roof shaped like an inverted V. The roof for the kitchen is considerably lower than that of the main roof and is placed at right angles to the main house.
4. **Circulatory Elements** - The only entrance to the house is located at the kitchen area. The ladder is made of the trunk of the tree cut with notches to serve as its steps.

Window openings are uniform in 2'-0" width since they are made to follow the size of the wall panel.

**House Type : MARANAW**

**Environmental Situation :** Hills, along the river, road or lakeshore of Mindanao

**Architectural Analysis :**

1. **Plan** - The Maranao *walay* house, built from .30 to 2.20 meters above the ground, is a single room structure without partitions. It consists of a fenced porch located at the front, sleeping areas and a kitchen, built half meter lower than the main house, located at the back. It contains stone stoves, pots and pans, water containers, and the *tapaan* made of plaited bamboo used for smoking fish and meat.

Underneath the kitchen is the *kodal* or the carabao corral while the space underneath the main house is used as a storage space for grain, palay box, plow, mortar and other farming and fishing tools. Enclosed by a wall made of split bamboo, it is also used as a place for mat weaving.

The *torogan*, the Maranao royal house, is an ancestral house for the *datu* and his family. This is used for social and political ceremonies by the *datu*. This multi-family dwelling does not have partitions. Areas allotted for each family are used as sleeping areas during the night and as living areas during the day. This is also used as eating and weaving area.

Rooms not exposed to visitors are the *gibon* or *paga*, the room used as hiding place for the *datu's* daughter, and *bilik*, an emergency hideout located behind the headboard of the *sultan's* bed. Sometimes, there is a *lamin* which is a tower atop the *torogan* where the princess and her ladies in waiting hide during occasions. It is usually located near the *sultan's* bed.

The *walay* house's floor is made of split bamboo lashed with rattan while that of the *torogan* is made of *barimbingan* wood.

**Decorative Elements and Furnishings** - The sleeping areas of the *walay* house is identified by the presence of carved chests and dividers or headboards made of woven split rattan *sapiyay* or mosquito screen. The bed mattress is made of bundles of rice stalks

covered with *riyara* woven mat. Long pillows with *libot* applique are placed at the head and foot of the bed. Over the bed is the *taritib* canopy and on the sides are ornately decorated *mamandiyang* curtains.

Other decorative items are brass trays used as tables and brass tray cuspidors.

For the *torogan*, the central beam that supports the roof's kingpost is heavily carved and polychromed. The *datu's* ceremonial bed called *panggao* with its frame and legs carved with *okir* designs, is elevated almost .60 meters from the floor. A richly woven canopy hangs over it.

2. **Structural Elements** - The *walay* house is elevated from the ground by nine to twelve huge posts of bamboo or wooden materials.

The *torogan* house is constructed by first putting up the center post called *tapuwilih* followed by four corner posts called *tukud*. House posts are made from *bunga* wood and are placed on top of large stones for protection against the devastating effect of earthquakes.

The floor beams are supported by 25 thick posts made of tree trunks. Five floor beams protrude from the wall with its ends curving upward in the form of a boat's prow. These end beams are called *panolong* and are ornately carved with *piako* (fern-like) or *naga* (dragon-like) motifs.

Walls are made of *gisuk* wooden panels carved with ornate *okir* designs.

3. **Protective Elements** - Both the *walay* and the *torogan* roof, covered with thick cogon grass lashed with rattan on bamboo framing, is steep pitched and shaped in the form of a carabao's horns.
4. **Circulatory Elements** - In the *walay* house, stairs made of bamboo poles with notches for steps are provided at the porch and kitchen.

Sliding doors and windows are made of split bamboo. Windows are provided at the front and at the right side of the house.



*Maranaw*



*Torogan*

**House Type : SAMAL**

**Environmental Situation :** Coastal waters of Jolo

**Architectural Analysis :**

1. **Plan** - In eastern Sulu, Samal houses consisting of one or more small rooms and a kitchen are built partially above the ground and water on wooden posts. While in western Sulu, individual houses, built on stilts above tidal mud flats, are connected to one another by catwalks made of timber and bamboo. House flooring may be made of bamboo.
2. **Structural Elements** - Stilts are usually made of bamboo poles while walls are made of wooden boards or *sawali*.
3. **Protective Elements** - On both sides of a gable roof project underneath it lower lean-to roofs. Roof thatching is held securely by placing flattened bamboo spaced far apart over it.
4. **Circulatory Elements** - Stairs are not provided in each individual house since catwalks serve as an approach to each house. Door and windows with sliding sashes can be found in Samal houses.



*Samal*



**House Type : SUBANUN**

**Environmental Situation :** Mountainous interior of Zamboanga

**Architectural Analysis :**

1. **Plan** - The Subanun house, rarely exceeding an area of 20.00 square meters is built above the ground. It is a one-room structure with areas on slightly different levels consisting of the living room, dining area and cooking area. Sometimes, an entry porch is provided.
2. **Structural Elements** - House posts may be of wooden material or bamboo poles. Walls, with bamboo framing, are covered with layers of nipa palms.
3. **Protective Elements** - Roof covering for the house is the gable type covered with nipa palm.
4. **Circulatory Elements** - A single log with notches and bamboo railing forms as the stair to the house. Windows are absent in the house walls.



**Subanun**



*Subanun*

**House Type : TAGBANUA**

**Environmental Situation :** Coastal and near-coastal plains and valleys of Central Palawan

**Architectural Analysis :**

- 1. Plan** - Elevated on stilts about 8'-0" high, the house is usually made of eight levels. Each level corresponds to certain function such as entrance, cooking or hearth, dining, sleeping and various levels for storage. The highest level usually contains storage space for pillows and blankets.
- 2. Structural Elements** - Since there are various floor levels partitions are unnecessary.
- 3. Circulatory Elements** - The entire house do not have windows.

**House Type : TAUSUG**

**Environmental Situation :** Coastal water of Tapul, Siasi, Basilan, Malaysian, Borneo, Tawi-Tawi, Zamboanga del Sur, Cotabato

**Architectural Analysis :**

1. **Plan** - The traditional Tausug house is called *bay-sinug*. Elevated above the ground, it consists of the following parts: entrance porch or *salas*, sleeping quarters and kitchen.

The porch may be built in front, on the sides or all around the house. They may be built with or without roofs. They may be used as passageways to the kitchen; if walled, may be used as sleeping areas; resting and conversation area; or, if found near the kitchen as an open extended platform, it is called *pantan*, and is used as a family area.

The kitchen, whose flooring is a foot lower than that of the main house, is a separate area linked to the main house by a bridge made of bamboo or wooden planks. Sometimes the bridge leads to the front porch. The kitchen has a stove and an iron stand containing the pots and pans.

The flooring of the house is made of thin strips of bamboo material.

**Decorative Elements and Furnishings** - Found at the roof top is the *tajuk pusung*. It is a wood carving in the form of the *manuk-manuk* bird showing a stylized head and neck of a rooster or a stylized design of a naga dragon.

2. **Structural Elements** - The sleeping area or the *bilik* is the only room in the house proper and is supported by 9 posts while the porch and the *kusina* are supported by separate posts.

The posts are made of heavy timber or bamboo. The main house has nine wooden posts corresponding to the parts of the human body like the navel, 2 hips, 2 shoulders, left and right ribs, neck and the groin. Except for the center post, all posts rise up to the roof.

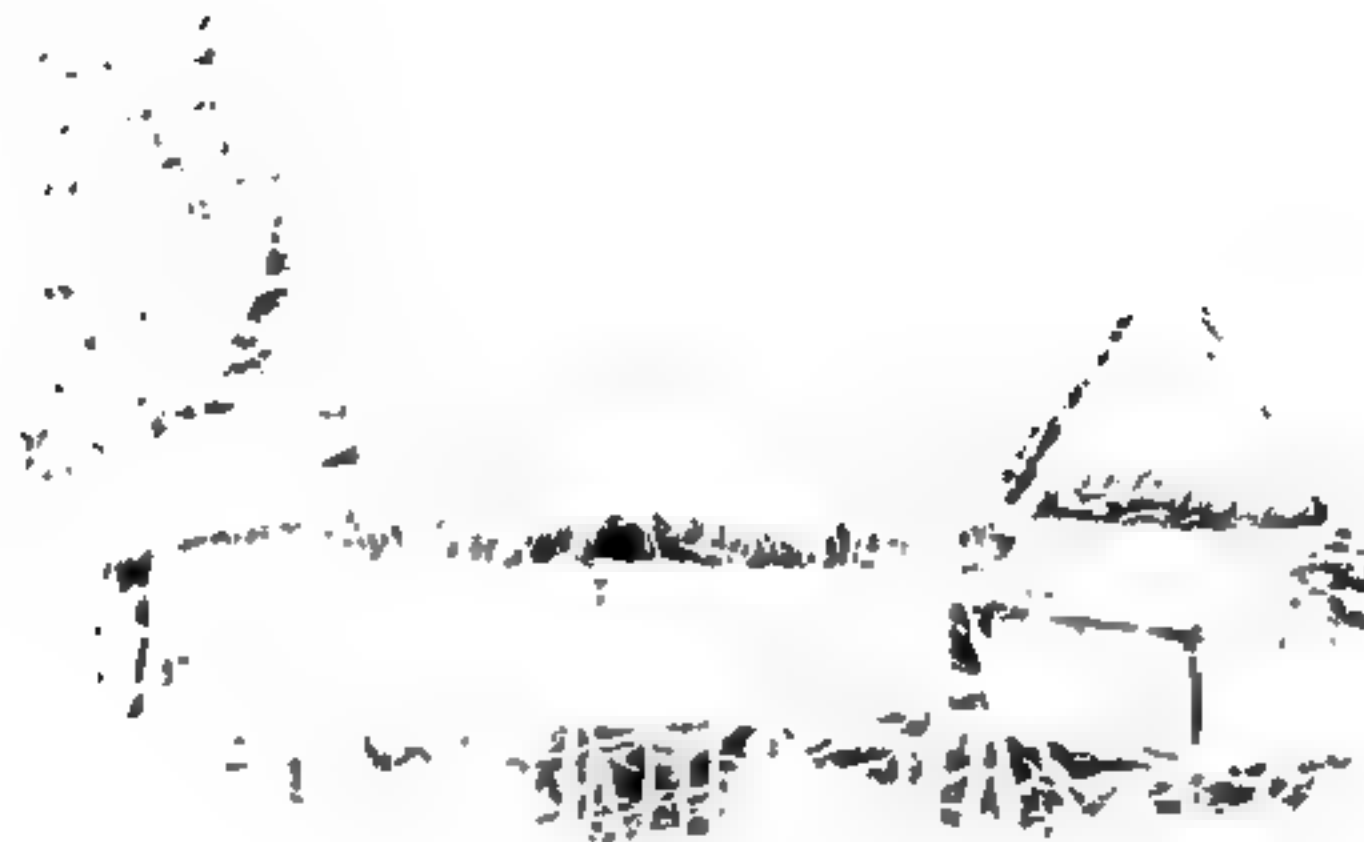
Wooden floor beams or *hanglad* attached to the posts together with other smaller beams support the floor joists. Beams and girders are joined together either by joints or by tying both members with *hijuk* vines or *lagtang* and *hawn* vines.

Walls are made of split bamboo or woven coconut palms. The concave sides of the split bamboo are made to face each other overlapping each one at midpoint. The wall does not reach up to the roof. An opening of about .45 meters is provided for ventilation. Or in some cases, there are wooden panels pierced with decorative carvings in geometric patterns placed between the roof and the wall.

3. **Protective Elements** - The hip roof is supported by eight posts rising directly from the ground. Roof beams connect each post with another. Kingposts are built to support the roof ridge. From the ridge to the beams slope rafters supporting purlins made of thin strips of bamboo onto which palm leaves like nipa or *pauld* or *sani* are attached.

Other roof types are used by the Tausugs. The *sungan* roof has four sloping sides but with only two sides meeting to form the apex of the roof. The *libut* roof, square in shape, has four sloping sides with its top open resulting in a square hole. Rising about .30 meters above this square hole is a smaller roof. This opening between the lower roof and the upper roof allows free circulation of air in the house interior.

4. **Circulatory Elements** - The wall is pierced with small, rectangular windows. But since the *bilik* is used only for sleeping, the Tausugs find the window dispensable. They provide only narrow slits as peepholes.



*Tausug*

***House Type : T'BOLI***

***Environmental Situation :*** Hilltops and mountaintops in the Lake Sebu area in Cotabato

***Architectural Analysis :***

1. **Plan** - The house is built on 6'-0" high stilts. Like the Manobo house, the T'Boli house is designed in various levels with each level having different functions. The house, with an approximate area of 900 to 1,350 sq. ft., contains the following area:

**Lowa** - it is the central space used as sleeping area for overnight guests. It has an area of 15'-0" x 20'-0" and 8" lower than the areas alongside it.

**Blaba** - it is the side area, usually 6'-0" wide, used as working and conversational space.

**Desyung** - this is located opposite the lowa and the blaba. This is regarded as the area of honor because here the head of the house entertains guests and performs rites under a curtained canopy.

**Dofil** - located on both sides of the desyung and sometimes elevated at a height of 3'-0" over the lowa, this is the sleeping quarters for the wives and children of the headman.

**Bakdol** - this is the entrance to the house

**Kohu** - this is the hearth made of beaten-earth floor. It has a shelf where pots and pans, baskets and other utensils are kept.

**Dol** - this is an area used for the kohu and stair landing.

**Fato Hu** - located at the rearmost part of the house, it is the utility area.

**Kotel** - a detached structure located some few feet away from the house which functions as a toilet.

**Decorative Elements and Furnishings** - The wide band found at the upper portion of the curtained canopy of the desyung is richly ornamented with appliques and tassels. Found on both sides of the desyung are the following items: spread igam mats with cushions and pillows, baskets, winnowing trays, bamboo water containers, antique Chinese plates and other heirlooms. On the posts and walls are jaw bones of wild boars, hunting weapons and fishing tools.

2. **Structural Elements** - Bamboo is generally used for the houseposts. Walls are made of sawali or woven bamboo strips. The low blaba wall is hinged to the floor at its lower side so that it can be opened towards the outside in case an extended floor area is needed. The dofils are separated from one another by means of a sawali wall which extends up to the roof.
3. **Protective Elements** - The roof design provides the house an impression as a roof on stilts. This is due to the roof slope of 30° extending downwards 3'-0" beyond the wall totally concealing the wall surface. The roof, covered with cogon or dried grass, has its apex standing at 17'-0" high.
4. **Circulatory Elements** - The stair is made of a single bamboo pole with notches. The door, almost 2'-0" above the floor, is designed similarly to the door of a chest which can be lowered and closed.

**House Type : TINGGIAN**

**Environmental Situation :** Mountains of Abra and Apayao district of Cagayan

**Architectural Analysis :**

1. **Plan** - The house is elevated from the ground with floors made of wooden boards.



**Decorative Elements and Furnishings** - Wall boards are ornamented with carvings of eyes, noses and mouths to form figures of human faces.

2. **Structural Elements** - Posts and walls are made of wood. The walls are usually with peepholes to allow house occupants to see people or things outside without them being seen.
3. **Protective Elements** - The roof is made of several layers of runo grass (found in the innermost); thatch; half-split bamboo with concave sides facing each other and placed one over the other like the one used in Ilokano house wall; and, well-packed thatch (found in the outermost).

**House Type : TIRURAY**

**Environmental Situation :** Hillsides or steep slopes of Cotabato

**Architectural Analysis :**

1. **Plan** - House plan is rectangular in shape built on posts 4'-0" to 6'-0" high above the ground. The house is used not only for sleeping but also for meeting sessions. Located right near the main door is the hearth where cooking is done. Material used for the flooring is bamboo.
2. **Structural Elements** - Wooden posts are used as support to the house while bamboo is used for the walls.
3. **Protective Elements** - The gabled type of roofing covered with nipa or cogon thatch is used.
4. **Circulatory Elements** - Stairs are usually made of notched poles which can be removed during nighttime for security and protection.

**House Type : YAKAN**

**Environmental Situation :** Mountainous interior of Basilan

**Architectural Analysis :**

1. **Plan** - The Yakan house is elevated on piles about 2.00 to 3.00

above the ground. It is a single-room structure rectangular in plan with approximately 50 to 100 sq. mts. floor area. The house does not have partitions. It has a main room with a door leading to the kitchen and another door to a roofed porch running the length of the house. It also has a mezzanine reserved for the young girls of the family.

The kitchen is used as the family's dining area. It contains a stove above which bamboo ladles, coconut shells and fish driers are hung. There are also pots and pans, long bamboo containers for water. Underneath the house is the rice mortar.

The porch is used for entertaining guests and as a resting place for the household.

Flooring of the house is made of thick wooden planks on floor joists or split bamboo.

**Decorative Elements and Furnishings** - In the living room, one will find a cloth-weaving loom located near the door which leads to the porch outside. Also there are wooden or bamboo boxes for palay which may also be used as benches for visitors, clothes chests, brass metal containers, brass food trays, and bronze boxes for betel and mats.

2. **Structural Elements** - Posts are made of sturdy wood onto which floor beams are attached.

The walls are made of sawali or horizontal wooden boards or bamboo poles attached to one another by rattan lashings.

3. **Protective Elements** - Steep ridged roof covered with cogon thatch is used in Yakan houses. The roof slopes downwards and breaks into a slight angle upward towards its lower side. The roof's eaves overhang the wall at .50 meters.

4. **Circulatory Elements** - A ladder with notched poles and steps in odd numbers leads to the porch. Another ladder is provided for the kitchen.

Doors are oriented towards the east for prosperity while few and small windows are provided because of the belief that bad spirits cannot pass through the small openings quite easily. A small window

is often provided at the end wall opposite the kitchen.



*Yakan*



*Yakan*

## **ARCHITECTURAL CHARACTER OF THE SPANISH PERIOD**

**A**rchitecture in the Philippines is the result of natural development enriched with the absorption of varied social, cultural and religious influences. From the Spanish period to the contemporary times, its development has been interwoven with foreign features. As a result, Philippine architecture has acquired various definitions as follows:

1. A conglomeration of various architectures as a result of the country's cultural relationships with her neighbors and various colonizers from the West;
2. Regionalized, due to its geographical condition and location;
3. Ethnic, due to the affinity it has with the Asian type of culture; and
4. Folk, because of the mixture of pre-Western culture and Western culture brought from Spain and America.

Leandro Locsin, the Philippines' foremost architect, states, "Philippine architecture is an elusive thing, because while it makes full use of modern technology, it is a residue of the different overlays of foreign influences left in the Philippines over the centuries: the early Malay culture and vestiges of earlier Hindu influences, the more than 300-year Spanish domination, the almost 50-year American rule, the Arab and Chinese influences through commerce and trade over the centuries. What resulted may have been a hybrid, a totally new configuration which may include a remembrance of the past, but transformed or framed in terms of its significance for today."

A closer look at Filipino structures will disclose that Filipino architects and designers have mixed and merged the technologies of the West and the art of East and spiced them with a touch of the famous architectures.

Architectural development in the Philippines is generally divided into two phases. The first phase is called the Spanish Era which covers the period from the mid-16th century to the late 19th century. The second phase is the American Era which covers the early half of the 20th century. The eventual inflow of Spaniards, beginning 1521, to the Philippines led to the insemination of religious and cultural seeds into the architecture of the country. By then, Europe was

having a classical rebirth. Thus, the Renaissance architecture prevailing in Europe found its way to the Philippines.

Renaissance architecture, the style which means the rebirth of the classic, started in Italy in the early 15th century. It is the style which interrupted the evolution of European architecture beginning in the Roman and continuing to the Early Christian, Byzantine, Romanesque and to the Gothic of the medieval period.

In Spain, the early period (1492-1556) of the Renaissance was marked by the grafting of the Renaissance details to the Gothic forms with the presence of the Moorish influence. The Classical Period (1556-1650) saw the Spanish architects closely following the tenets of the Renaissance style and the Late Period (1650-1800) exhibiting the Spanish version of the Baroque in what is known as the *Churrigueresque*.

## **EXAMPLES**

The Spanish Colonial Period in Philippine architectural development is a reflection of the Spanish style of architecture which is clearly seen in the two important architectural structures considered as colonial marks of the Spanish Era architecture: the house and the church.

### **I. Domestic Structure**

**BAHAY NA BATO.** A strongly-built and more permanent house made of stone and wood, was developed during the Spanish period. The bahay na bato or "house of stone" is said to be patterned after the sturdy stone-constructed, huge Antillian house. It is also labeled as Spanish style house while others call it Mediterranean. It is an improved version of the bahay kubo in terms of materials and space allocation. Although patterned after the nipa house in plan, the influence of the Spanish art cannot be denied with its tiled roof, wooden spindles, iron grilles and latticed upper wall above the window transom and the grand stairway which leads to the upper floor.

#### **Architectural Analysis:**

1. **Plan** - The bahay na bato is a two-storey house with the upper floor overhanging (volada) the ground floor. The ground floor contains the following areas:

Zaguan - where carriages and saints' floats (andas) are usually kept



**Cuadra** - is the horse stable

**Bodega** - is a storage room for keeping old furniture and palay bins

**Entresuelo** - is a mezzanine elevated at about a meter from the ground. The master of the house is the only person who has access to this for this is where he keeps his money and jewelry. The access door for the *entresuelo* is found on the floor of the master bedroom right underneath his bed. According to the *Gaceta de Intramuros* (Vol. III, No. 2, 1990) the *entresuelo* is used as an office (*oficina* or *despacho*) by the owner of the house or as a bedroom during siesta hours, a bedroom for an unmarried aunt or uncle, or a bedroom for an overnight guest.

**Patio** - it is an enclosed courtyard open to the sky and adjacent to the *zaguán*

The second floor has the following areas:

**Calda** - the most immediate room from the stairs, it is a spacious hall used for entertaining friends; an *antesala*; and, an all-purpose room for dining, sewing or even dancing

**Sala** - is the living room where balls and dances during fiestas and other special occasions take place

**Comedor** - is the dining room

**Cocina** - is the kitchen which is sometimes built separately from the house but connected to the house proper by a causeway

**Dispensa** - is the room adjacent to the kitchen used as food storage

**Comun** or **latrina** - is the toilet which is usually adjacent to the service area

**Baño** or **Paliguan** - is the bathroom often built separately from the toilet

**Azotea** - a flat, open terrace open to the toilet, bath and kitchen areas; it often forms as an extension of the house used as a laundry-drying space and service area for the servants

**Cuarto, Alcoba** and **Dormitorio** - bedroom

**Balcon** - is the overhanging balcony where one can watch processions or parades passing the street or simply a conversation area overlooking the street

**Aljibe** - this is the cistern used for the storage of collected rainwater. This is often located underneath the *azotea*

2. **Structural Elements** - Wooden posts of *molave* and *ipil* are used



as supports for floors, beams and roof rafters. These posts rise high from the foundation up to the roof girts. They are often not straightened out and are put into place in their original form, i.e. slightly bent or upright. Posts may be exposed or enclosed in between two adobe walls.

Foundation pits for posts have a depth of approximately 2.40 to 3.70. The posts are made to stand on wooden strips for additional strength. Size of the post and beam's cross-section are the same ranging from .30 x .30 and above.

Stonewalls are approximately 2.40 to 3.00 thick and use various kinds of stone materials like adobe, marble, volcanic tuff, granite slabs, bricks from clay. Mortar is made up of one part lime (whose ingredient is oyster), 2 parts sand and water. Wall finishes may be of plastered brick or plain white plaster while interior walls or room partitions are made of wood.

Yakal is used as floor joists while narra is popularly used as floor boards. These wooden boards have a width ranging from .15 to .30 and are laid side by side with one another. Wooden slats in the kitchen and dining floors are spaced some few centimeters apart so that food droppings can be swept down to the space below. This also allows continuous air circulation in the areas. Wooden pegs, wood joinery works, wrought iron nails, are often used as fastener for the flooring and metal fasteners for the main structural members.

1. **Protective Elements** - Hipped roof pitched steeply from 30° to 60° was often used with a ceiling height ranging from 3.00 to 4.50. Overhanging eaves surround the house for protection of the upper storey against the heat and glare of the sun and heavy rains. Eaves end has a sweep for easy flow of rain water, and roof vents are provided for air ventilation.

Clay tile and nipa are used as roof covering but because both materials are weak against earthquake and fire, they are later on replaced by galvanized iron sheets.

4. **Circulatory Elements** - The approach to the second floor is through the grand stairway of 2.00 wide. The stair normally has its first three steps made of marble and the rest of wood with handrails of beautifully carved wooden balusters (barandillas).

Windows, 1.80 high and 5.40 wide, are either of sliding panels with capiz shells or wooden jalousies (persianas). Smaller windows (ventanillas) are placed beneath the large window's sill and are often with grilles. When the large windows are closed during the night, a piece of wood is fitted into the open groove towards the wall in order to protect the windows from being opened. For additional protection against the sun, window awnings (tapancos or media aguas) were placed over the window openings.

An additional means for allowing continuous air circulation in the interior is the tracery (calado) found in the upper wall above the window. This is made in various designs.

The main door at the ground floor is usually carved and provides relief to the thick masonry wall.

5. **Decorative Elements and Furnishings** - Decoration comes in various forms from the ceiling to the furnishings found in each room. Ceilings are usually decorated with paintings directly on the wooden boards or on canvases. Moldings are occasionally used on walls and ceilings.

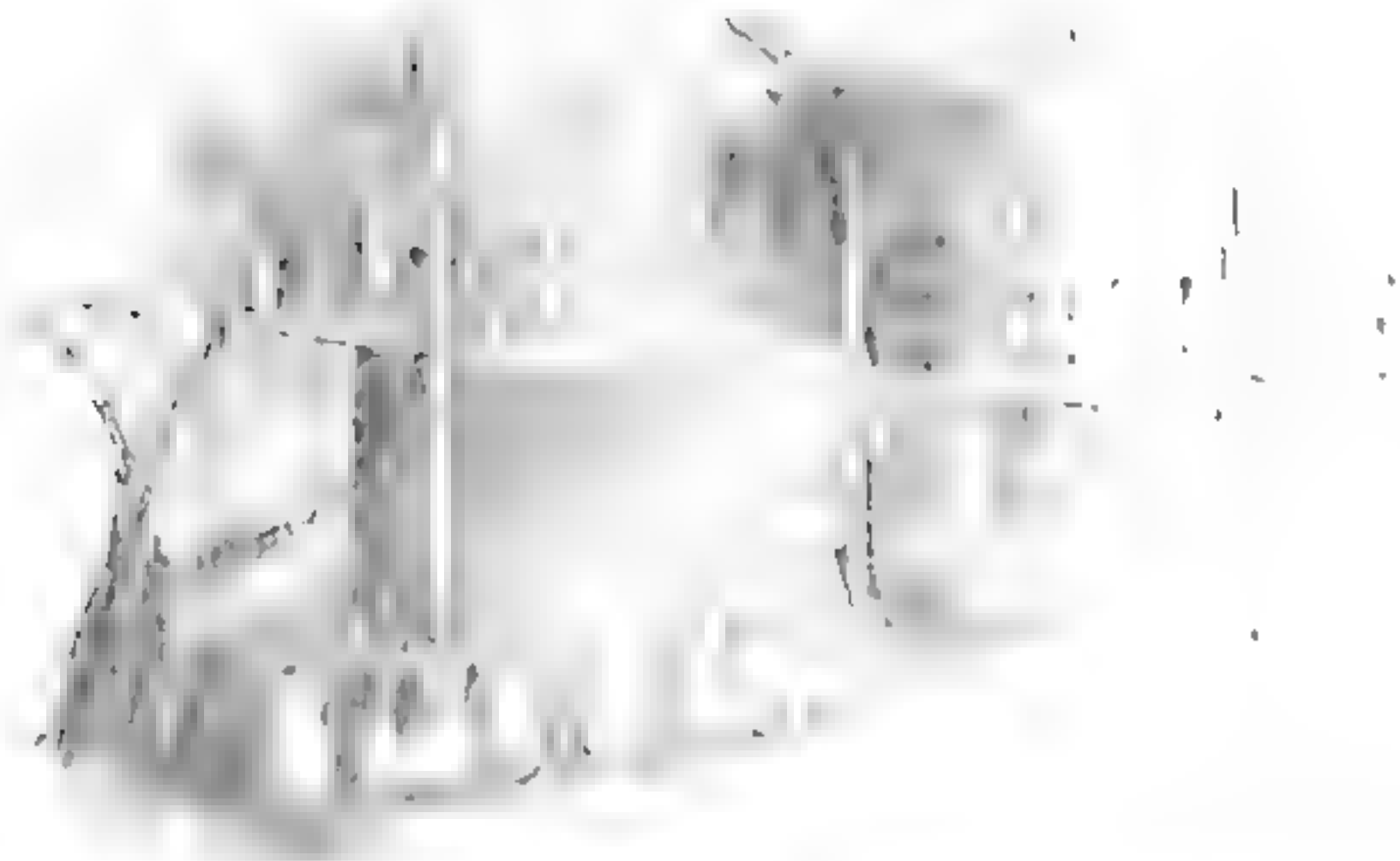
European influenced furnitures, draperies, tapestries and carpets, paintings, porcelain jars, or a piano can be found in the sala of the house. Biombos or free-standing partitions were used to separate areas of different functions. The caida, when used as a receiving area for the professional head of the house, may be provided with a desk. A kapiya, a church pew-like piece of furniture, accompany the desk.

The comedor is well-furnished. Plateras or glass-paneled cabinets are used for the display of silverware while waist-high cabinet or mesa platera and trinchante are used as service table for the food served from the kitchen. Chandeliers provide lighting to the long dining table. A punkah or ceiling cloth fan, placed lower than the chandelier over the table, is used for driving away flies.

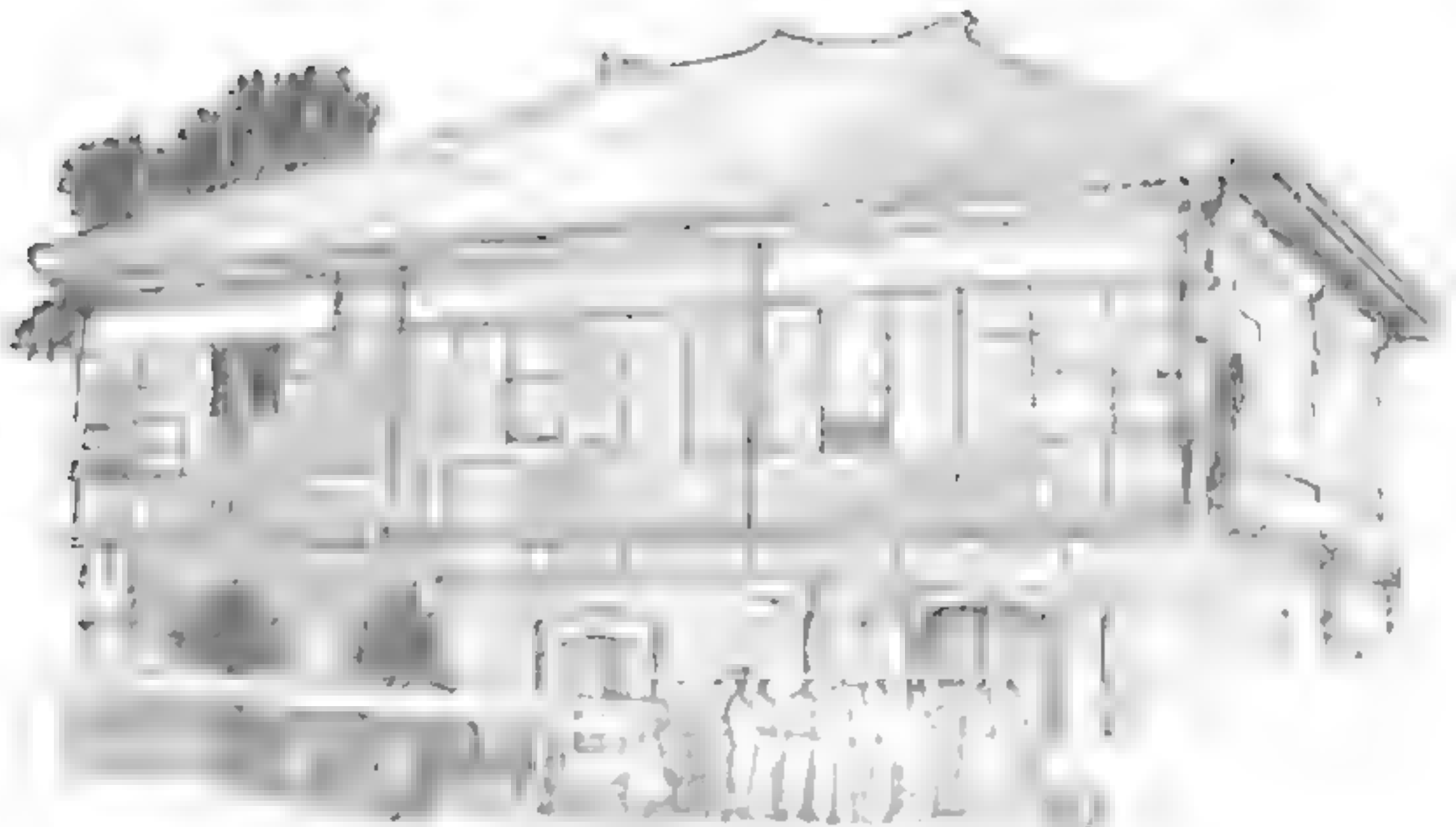
In the kitchen, furnishings are the paminggalan which is used for storing leftover food; dapogan, the cooking apparatus; horno, the brick oven; and banggera, where wet utensils are left to dry.

The bedrooms contain a four-poster bed, considered as the house's

most ornate piece of furniture. It also has a desk, mirrored dresser, a pitcher and porcelain basin for the daily toilette, chests, closets and an almario for the storage of linens, pillows and blankets.



*Early Bahay na Bato*



*Bahay na Bato - Constantino House*



*Vigan House*

## II. Ecclesiastical Structures.

**CHURCHES.** Church architecture on the other hand, prevailed all over the country. Early churches evolved in the same manner as the nipa house. They were built of local materials like wood, rattan and nipa. Since these materials could not withstand the devastating effects of fire, typhoon and earthquakes, the Spanish friars introduced a more sturdy church using timber hardwood of narra, guijo and molave; sand and gravel; adobe; and, lime and bricks.

Though adaptations to the basic design were made in various parts of the country according to the particular needs of an area, the Spanish influence nevertheless was very evident. Churches and cathedrals built during the period were erected in conformity with town planning procedures set by a proclamation known as the *Laws of the Indies*. Proclaimed on July 3, 1573 by Philip II, this royal ordinance established a criterion in the planning of cities, towns and villages as well as for the governing of Spanish colonial settlements in the Americas and in the Philippines.

From the material furnished by the research section of Urban Designers Associates, Manila, The following are the pertinent planning provisions of the *LAWS OF THE INDIES*, specifically the royal ordinances concerning the laying out of new towns translated by Miss Zelia Nuttal which was published in the *HISPANIC-AMERICAN HISTORICAL REVIEW*, VOL. V, 1922.

On arriving at the locality where the new settlement is to be founded (which according to our will and ordinance must be one which is vacant and can be occupied without doing harm to the Indians and natives or with their free consent) the plan of the place, with its squares, streets and building lots is to be outlined by means of measuring by cord and ruler, beginning with the main square from which streets are to run to the gates and principal roads and leaving sufficient open space so that even if the town grows it can always spread in a symmetrical manner. Having thus laid out the chosen site the settlement is to be founded in the following form.

- "111. The chosen site shall be on an elevation; healthful; with means of fortification; fertile and with plenty of land for farming and pasturage; fuel and timber; fresh water, a native population, commodiousness; resources and of convenient access and egress. It shall be open to the north wind. If on the coast care is to be taken that the sea does not lie to the south or west of the harbor. If possible the port is not to be near lagoons or marshes in which poisonous animals and corruption of air and water breed."
- "112. In the case of a sea-coast town the main plaza which is to be the starting point for the building of the town, is to be situated near the landing place of the port. In inland towns the plaza should be in the centre of the town and of an oblong shape, its length being equal to at least one and a half times its width, as this proportion is the best for festivals in which horses are used and any other celebrations which have to be held."
- "113. The size of the plaza shall be in proportion to the number of residents, heed being given to the fact that towns of Indians, being new are bound to grow and it is intended that they shall do so. Therefore the plaza is to be planned with reference to the possible growth of the town. It shall not be smaller than two hundred feet wide and three hundred feet long and four hundred feet wide."
- "114. From the plaza the four principal streets are to diverge, one from the middle of each of its sides and two streets are to meet at each of its corners. The four corners of the plaza are to face the four points of the compass, because thus the streets diverging from the plaza will not be directly exposed to the four principal winds, which would cause much inconvenience."



- "115. The whole plaza and the four main streets diverging from it shall have arcades, for these are a great convenience for those who resort to trade. The eight streets which run into the plaza at its four corners are to do so freely without being obstructed by the arcades of the plaza. These arcades are to end at the corners in such a way that the sidewalks of the streets can evenly join those of the plaza."
- "116. In cold climates the streets shall be wide, in hot climates, narrow; however, for purposes of defense and where the horses are kept the streets had better be wide."
- "117. The other streets laid out consecutively around the plaza are to be so planned that even if the town should increase considerably in size it would meet with no obstruction which might disfigure what has already been built or to be a detriment to the defense or convenience of the town."
- "118. At certain distances in the town smaller, well proportioned plazas are to be laid out on which the main church, the parish church or monastery shall be built so that the teaching of religious doctrine may be evenly distributed."
- "119. If the town lies on the coast its main church shall be so situated that it may be visible from the landing place and so built that its structure may serve as means of defense for the port itself."
- "120. After the plaza and streets have been laid out building lots are to be designated, in the first place, for the erection of the main church, the parish church or monastery and these are to occupy respectively an entire block so that no other structure can be built next to them excepting such as contribute to their commodiousness or beauty."
- "121. Immediately afterwards the place and site are to be assigned for the Royal and Town Council House, the Custom-House and Arsenal which is to be close to the church and port so that in case of necessity one can protect the other. The hospital for the poor and sick of non-contagious diseases shall be built next to the church forming its cloister."
- 122. The lots and sites for slaughter houses, fisheries, tanneries, and



such like productive of garbage shall be so situated that the latter can be easily disposed of.

123. It would be of great advantage if inland towns, at a distance from ports were built on the banks of a navigable river, in which case an endeavor shall be made to build on the northern river bank, all occupations producing garbage being relegated to the river bank or sea situated below the town.

"124. In inland towns the church is not to be on the plaza but at a distance from it in a situation where it can stand by itself, separate from other buildings so that it can be seen from all sides. It can thus be made more beautiful and it will inspire more respect. It would be built on high ground so that in order to reach its entrance people will have to ascend a flight of steps. Near-by and between it and the main plaza the Royal council and Town House and the Custom House are to be erected in order to increase its impressiveness but without obstructing it in any way. The hospital of the poor who are ill with non-contagious diseases shall be built facing the north and so planned that it will enjoy a southern exposure."

"125 The same plan shall be carried out in any inland settlements where there are no rivers, much care shall be taken that they enjoy other conveniences requisite and necessary."

126. No building lots surrounding the main plaza are to be given to private individuals for these are to be reserved for the church, Royal and Town house, also shops and dwellings for the merchants, which are to be the first erected. For the erection of the public buildings the settlers shall contribute and for this purpose a moderate tax shall be imposed on all merchandise."

"127. The remaining building lots shall be distributed by lottery to those of the settlers who are entitled to build around the main plaza. Those left over are to be held for us to grant settlers who may come later or to dispose of at our pleasure, in order that entries of these assignments be better made a plan of the town is always to be made in advance."

"128. After the plan of the town and the distribution of the lots have been made each settlers is to set up his tenth on his lot if he has

one , for which purpose the captains shall persuade them to carry tents with them . Those who own nothing are to built huts of such materials as are available , wherever they can be collected . All settlers, with greatest possible haste , are to erect jointly some kind of palisade or dig a ditch around the main plaza so that the Indians cannot do them harm."

- "129. A common shall be assigned to each town , of adequate size so that even though it should go greatly there would always be sufficient space for its inhabitants to find recreation and for cattle to pasture without encroaching upon private property."
- "130. Adjoining the common there shall be assigned pastures for team oxen, for horses, for cattle destined for slaughter and for the regular number of cattle which according to law , the settlers are obliged to have, so that they can be employed for public purposes by the council . The remainder of land shall be sub-divided into as many plots for cultivation as there are town lots and the settlers are to draw lots for these. Should there be any land which can be irrigated it is to be distributed to the first settlers in the same proportion and drawn for by a lottery. What remains over is to be reserved for us so that we can make grants to those who may settle later."
- "131. As soon as the plots for cultivation have been distributed the settlers shall immediately plant all the seeds that they have brought or are obtainable ,for which reason it is advisable that all go well provided. All cattles transported either by the settlers or collected, are to be taken to the pasture lands so that they can begin at once to breed and multiply."
- "132. Having sown their seeds and provided accommodation for their cattle in such quantities and with such diligence that they can reasonably hope for an abundance of food, the settlers, with great care and activity are to erect their houses, with solid foundations and walls for which purpose they shall go provided with moulds or planks for making adobes and all other tools for building quickly and a little cost."
- "133. The building lots and the structures erected thereon are to be so situated that in the living rooms one can enjoy air from the south and from the north , which are the best. All town homes are to be

so planned that they can serve as a defense or fortress against those who might attempt to create disturbances or occupy the town. Each house is to be so constructed that horses and household animals can be kept therein ,the courtyards and stockyards being as large as possible to ensure health and cleanliness.

- "134. Settlers are to endeavor, as far as possible, to make all structures uniform, for the sake of the beauty of the town.
- "135. The faithful executors and architects and persons who may be deputed by the governor for the purpose shall be most scrupulous in carrying out the above instructions and in hurrying both field labor and house building so that the town may be completed in a short time.
- "136. If the natives should wish to oppose the establishment of a settlement they are to be given to understand that the settlers desire to build a town there not in order to deprive them of their property but for the purpose of being on friendly terms with them; of teaching them to live in a civilized way; of teaching them to know God and His Laws by means of which they shall be save. This shall be explained to them by the friars and clergy and persons deputed by the governor, by means of good interpreters. Attempts are to be made by all fair means to establish the settlement peaceably and with the consent of the natives. If after many different attempts have been made to gain their consent the natives still withhold it then the settlers are to proceed to establish their town but are not to take any of the personal belongings of the Indians or to do them more hurt than what may be necessary in order to protect the settlers and enable them to build without interference.
- "137. While the new town is being built the settlers, as far as possible , shall try to avoid communication and intercourse with the Indians and are not to go to their villages or amuse themselves or disperse themselves over the country. Nor are the Indians to enter the circuit of the settlement until the latter is complete and in condition for defense and the houses built , so that when the Indians see them they will be filled with wonder and will realize that the Spaniards are settling there permanently and not temporarily. They will consequently fear the Spaniards so much that

they will not dare to offend them and will respect them and desire their friendship . When the settlers begin to construct the town the governor is to appoint someone to take charge of the sowing and cultivating of wheat and vegetables so that the settlers can immediately employ these for their maintenance. The cattle are to graze and be tended in a safe place where they can do no injury to the cultivated lands or anything else belonging to the Indians . The aforesaid cattle and their offspring are to be at the service of the settlers and for their use and subsistence...

Generally, planning and construction of churches in the Philippines were undertaken by the Spanish friars . In the book, *THE FILIPINO HERITAGE* , Fr. Pedro G. Galende , OSA wrote in his article "Angelus in Stone" that the reason for the absence of professional architects in assisting the friars is explained by the following:

1. Distance of the Philippines from their country;
2. Uncertainty of the job;
3. Legends and stories about the Philippines;
4. Low salary

With the provisions set forth by the Laws of the Indies clearly stated and with experiences learned from their previous undertakings, the friars, armed with the desire to convert the Filipinos to Christianity took the task of building the imprints of the Catholic religion. According to Fr. Pablo Fernandez, O.P. in his book, "History of the Church in the Philippines", funding for the construction of the churches came from the following sources:

1. occasional funds from the government;
2. encomenderos who are residents of the area;
3. priest's savings; and,
4. monetary tribute or contribution and manual labor of the town people.

Furthermore, according to Fr. Fernandez, the king of Spain, on his part, provided a new church with the sacred furnishings, a chalice with its paten, and a bell. The king also supplied the mass wine and oil for the sanctuary. Fr. Fernandez also added that for the support of the church services and the repair of the churches, conventos and cemeteries, the natives were taxed a half *real* per person, or a *real* for every tribute paid, and two *reales* per Chinese- Filipino mestizo.



Church plan was either basilican or cruciform in plan with the convento attached to the church proper. Design of the facade followed the Romanesque, Gothic, Renaissance, and Baroque styles. These styles were usually mixed with one another. The following are the description of the styles according to Cyril M. Harris' book, *Historic Architecture Sourcebook* and general characteristic features of the facades:

1. **Romanesque** - The style emerging in Western Europe in the early 11th century, based on Roman and Byzantine elements, and lasting until the advent of Gothic architecture in the middle of the 12th century.

Romanesque style was strongly developed in Italy, France and Germany. Its features were the following:

- a. Square, octagonal or circular towers are prominent features of the style. They are usually located at the crossing of nave and transepts; at the ends of the transepts; at the end of the aisles or in pairs at the front or at the rear. They stand lofty and are pierced with windows.
- b. Walls are relieved by shallow buttresses or pilaster strips, connected at the top by bands of horizontal moldings or by a series of semicircular arches on corbels.
- c. Door and window openings have jambs or sides formed in series of receding moulded planes known as "orders". Sometimes, the windows are spaded to allow light to enter. Circular shafts are set in the receding jambs surmounted by a continuous abacus. The semicircular arch above are also in receding concentric rings which follow the lines of the recesses below.
- d. A rose or wheel window is often placed over the principal door.
- e. Arcades have circular columns or piers which support semicircular arches. Sometimes coupled or paired columns are used.
- f. Central Italy characteristically used ornamental arcades which rise one above the other sometimes even into the

gables and campanilles. North Italy is characterized by a central projecting porch and a wheel window above to light the nave. South Italy is characterized by the influence of the Moorish art.

g. Southern France is characterized by the use of the pointed arch while northern France is distinguished by two flanking towers of the front facade.

h. Germany is characterized by the presence of apses at the front and rear facades resulting in the placement of doorways laterally in the aisles.

2. *Gothic* - The architectural style of the High Middle Ages in Western Europe, which emerged from Romanesque and Byzantine forms in France during the later 12th century. Gothic architecture lasted until the 16th century, when it was succeeded by the classical forms of the Renaissance. In France and Germany one speaks of the Early, High, and Late Gothic; the French middle phase is referred to as Rayonnant, the late phase as Flamboyant. In English architecture the usual divisions are Early English, Decorated and Perpendicular.

Gothic, which means departure from the Classic lines, originated in France where the style was called Style Ogivale. It was strongly developed in Germany, England, Spain and Italy where the verticality of the style was neutralized by the horizontality of the classic still prevailing in the country. Its features were the following:

a. Walls are supported by flying buttresses to help in counteracting the thrust of the nave vaulting.

b. Openings are spanned by pointed arches. Arched doorways follow the Romanesque design. Windows are prominent features and are ornamented with tracery with foils and cusplings. Stained glass formed as internal decorations and panels to the tracery frame.

c. Piers combined with shafts were frequently used.

d. Tall flanking towers at the front facade were used as a counterweight for structural reason.



3. **Renaissance** - The architectural style developed in early 15th century Italy during the rebirth (rinascimento) of classical art and learning. It succeeded the Gothic as the style dominant in all of Europe after the mid-16th century and evolved through the Mannerist phase into Baroque and in the early 17th century into classicism.

Aside from Italy, other countries where the style was strongly developed were Germany, Spain, England and France.

Horizontality rather than verticality prevailed in the design of the facade. Its salient features were:

- a. Walls were crowned with boldly projecting cornices and moulded string courses.
  - b. Arcades of semicircular arches were used internally and externally. Door and window openings also used semicircular arches.
  - c. Domes on drums were used over crossing of nave and transepts.
  - d. Classic Orders were employed decoratively in facades or structurally in porticoes and arcades.
  - e. Balustrade were used to camouflage the roof at the front facade.
4. **Baroque** - A European style of architecture and decoration which developed in the 17th century in Italy from late Renaissance and Mannerist forms, and culminated in the churches, monasteries, and palaces of southern Germany and Austria in the early 18th century. Its late phase was called Rococo, the style prevailing in the restrained architectural climate of England and France. It is also called Baroque classicism and the architecture of the curved line as well with the following features:
- a. Twisted columns
  - b. Curved and broken pediments
  - c. Huge wavy scrolls
  - d. Oval Bay

The friars took the task of initiating and supervising the building of churches. The people, after indoctrination in the new faith, participated in the building activity. They were paid for their labor or in some cases, they provided free labor and materials during their free time from their agricultural work.

The following is an account on the arrival of and the mission areas established by the different religious orders. It should be noted that some of these mission areas were engaged more or less permanently by the friars. Those covered by the Jesuits were taken over notably by the Franciscan and Recollect orders after the Jesuits were expelled from the Philippines in 1768.

Most parts of Mindanao were evangelized by the Jesuits and the Recollects. The first to arrive were the Jesuits beginning in 1596. The Recollect friars followed. From Punta Salauan at the northern tip of Macajalar Bay to Cape San Agustin in southeastern Davao, a demarcation line was drawn to identify the jurisdiction of the missionary orders. The Jesuits were assigned provinces lying on the west and south of the line while those on the east and north were assigned to the Recollects.

**AUGUSTINIANS.** The Augustinians arrived in the Philippines together with the expedition headed by Miguel Lopez de Legazpi in 1565. Their first mission was established in Cebu, the oldest city in the Philippines. Their evangelization also spread to other Visayan provinces of Capiz (1580), the second Spanish settlement in the country ; Negros (1580), Iloilo, and Antique and some towns of Leyte after the Jesuit expulsion of 1768.

In 1571 the Augustinians introduced the Christian faith in some towns of Camarines Norte. They also covered the provinces of Batangas (1572), north Bulacan, all of Pampanga (1571), some towns in east Tarlac, parts of Nueva Ecija (1595), La Union, Ilocos Sur, Ilocos Norte (1584), Abra, as early as 1611; and later in the 19th century, the districts of Lepanto, Bontoc, Benguet, the military post of Amburayan.

They covered the surrounding area of Manila notably Tondo, Tambobong, Tinajeros, Navotas, Novaliches, Malate, Parañaque, Pasig, Cainta, and Caloocan.

**FRANCISCANS.** The Franciscans arrived in Manila on June 24, 1578 where they established missions in Santa Ana, Paco, Sampaloc, San Juan del Monte, San Francisco del Monte and Pandacan.

Provinces that they covered were Laguna (1578) and the towns east and south of

the lake which used to belong to the district of Morong; Quezon (1580), Camarines Norte, Camarines Sur, Albay (1578) and Sorsogon (1600). East of Quezon province, their evangelization reached the ancient districts of Infanta and Principe, extending to Palanan, Isabela. They also founded some towns in Mindoro and Marinduque (1579). With the Jesuit expulsion in 1768, they were tasked by the government to continue the Jesuit missions in Samar and then in 1843, certain towns in Leyte. They were the first missionaries to evangelize Cavite (1571).

**JESUITS.** The first Jesuits arrived in Manila on September 17, 1581 where they established missions in areas like San Miguel, Santa Cruz and Quiapo. Near Manila, their missions covered Rizal province with Taytay and Antipolo as their first mission centers (from 1593) and Cavite with missions in Kawit, Silang and Maragondong.

Their missions expanded in the Visayas and Mindanao. They established missions in Panay Island (Tibauan); Leyte and Samar; Cebu (1595); Bohol (before the end of 16th century); some towns in Negros.

Their Mindanao missions expanded in the 17th century and covered Dapitan (1629); Zamboanga (1635); and, Jolo (1639). With their expulsion from the Philippines in 1768, their missions were transferred to the diocesan clergy, some to the Franciscans, others to the Recollects and to the Dominicans. Though restored in 1814, the Jesuits returned to the Philippines only in 1859 and in 1860, they began to establish their missions first in Cotabato, then in Zamboanga and finally in Basilan.

**DOMINICANS.** The Dominicans arrived in Cavite on July 21, 1587. They established the following missions: Baybay, Binondo and the Parian near Manila. Their evangelization covered almost the whole province of Bataan (1588) and Pangasinan (1587); some towns in north Tarlac (1776); Babuyan Islands (from 1619); the Batanes Islands (since 1783); and, the whole of Cagayan Valley (Cagayan, Isabela (as early as 1598), and Nueva Vizcaya).

The first missionaries who came to Cagayan province were the Augustinians. But, because of the indifferent attitude of the natives towards these missionaries, they did not stay long. The Dominicans took over Nueva Segovia in 1594 and began their evangelization work there. But because of the threat of flood caused by the Rio Grande or Ibanag River, the friars moved the seat of the diocese to Lal-lo, a town across the Ibanag River. Since the town was not safe either against the rampaging water of the river, the friars transferred their seat to Ilocos Sur then popularly called "La Villa" or "La Ciudad Fernandina".

**RECOLLECTS.** The Recollects arrived in Cebu on May, 1606. They opened missions in the following: Zambales (up to the 19th century with some interruptions); Bataan towns of Mariveles, Bagac and Morong; Pangasinan as early as 1609; towns of Mabalacat, Capas, and Bamban of Pampanga and Tarlac provinces; and, O'Donnell and Moriones in central Luzon. Then in 1622, they took charge of Palawan and Calamianes, and Caraga district in eastern Mindanao. In 1635 their mission took them to Romblon and in 1679, to Mindoro. In 1688 they covered Ticao, Masbate and Burias in their missions but later abandoned them in 1791 to take care of the ministries in Bohol, Mindanao and the Marianas Islands after the Jesuits' expulsion. Eighty hundred and forty-eight saw the Recollects zealously spreading the gospel in Negros.

In the succeeding pages are examples of churches built by the different religious orders. The following are points to consider in the study of the architectural details involved in the church building:

1. Alice Coseteng, in her article "Visita Iglesia", mentioned that the standard layout of Philippine churches followed the orthodox-Mexican model of church-convento-atrium arrangement. The church and the convent faces an open courtyard which is enclosed by a low wall on its sides. Openings were provided on all sides of the wall enclosures to allow access to the courtyard during community activities like town fiestas.

The two-storey rectangular convent was often built adjacent to the front side of the church and forms part of the church facade. With this arrangement, an inner courtyard for the friars is provided.

2. Church facade is profuse with columns, niched statues, circular or wheel windows, semicircular windows, plain or carved tympany, raking cornice of pediments in huge scrolls, broken, stepped, etc. and horizontal cornices which break the elevation of the church into several levels.
3. Early churches built were made of light materials like bamboo and nipa. But because these materials were weak against fire and typhoon, the friars built them with more durable materials like stone and masonry.
4. Church construction took quite long due to the unavailability of materials and labor. Furthermore, priests who initiated the planning and building of the church either died during its construction or were



transferred to another parish.

Joven Custodio, in his article "Churches of the Philippines", (Architectural Journal, December 1980) wrote, "The annals of the various Orders are replete with names of innumerable parish priests who had established missions, constructed churches and religious residences, repaired those in ruins, or decorated those which needed decoration. Construction was slow, taking several decades to finish. New structures were rebuilt over destroyed earlier foundations. Naves were extended to accommodate a growing Christian population, transepts added, facades lifted or reconstructed. Walls fissured by earthquakes were replastered. Oftentimes, a new church would rise 50 years later on its old foundation in its exact original form."

5. Even after a church made of stone had been built in place of those made of flimsy materials, reconstruction had to take place due to calamities like fire, typhoon, earthquake and pocket revolts inspired by nationalism among the Filipinos. Those which withstood natural calamities were not spared from the devastating effect of a more serious kind - the Pacific War of 1945.
6. Most of the churches now have been turned over to secular clergies.
7. Because of the unavailability of records due to loss and unrecorded data, construction and reconstruction dates and personalities responsible for the building of the churches cannot be furnished in all the examples shown in the succeeding pages.
8. Our churches have been aged by years and are still battered by natural calamities but today a more fearful calamity threaten our church architectural legacies - the wanton destruction caused by various restoration and reconstruction being undertaken without due regard to its historical values.
9. Churches bear the emblems of the religious orders which were often placed on the wall of the facade or above the main door.

#### ***Architectural Analysis:***

1. **Plan** - Initially, the plan adopted for Philippine churches was the basilican type with a single nave. Later the church plan was in the form of a pseudo-Latin cross. A typical church plan is arranged as

follows:

- a. *Nave* - This is the central aisle. The main entrance opens to the nave which terminates in the sanctuary, the focal point of the church. An impression of length is achieved through the unobstructed view of the altar from the main entrance. Sometimes side aisles are provided and are separated from the nave by arcades and colonnades. Naves of large churches usually measures from 80.00 to 100.00 long and approximately 22.00 wide.
- b. *Apse* - Located at the end of the church which houses the altar. Sacristies are usually placed on both sides or sometimes behind it. This is used by the priests when preparing for a religious ceremony and are also used for keeping vestments and sacred vessels. Sometimes sacristies contain small altars and baptismal fonts for the performance of simple and private ceremonies.
- c. *Choir loft* - This is found right above the main entrance behind the front facade and often spans the whole width of the church. It is sometimes rectangular in plan or curves outward towards the nave. It overlooks the nave and the apse. In some instances the loft extends along the lateral walls of the nave on both sides forming long narrow cantilevered balconies allowing one to have a full view of the nave. One balcony is purely decorative while the other forms as an access from the convento (which is often attached to the church) to the loft. At the far end of this access is a screened hanging balcony called tribuna which is used by the priests and nuns when performing religious ceremonies unexposed to the public below.
- d. *Belltower or campanille* - This forms as an integral part of the church. They function in various ways as:
  1. An architectural landmark of a town or a city;
  2. A watchtower for sighting of enemy attack or raids;
  3. A communication system for various events like



Mass and calls for morning and evening prayers, weddings, baptisms, funerals or alarms for impending dangers.

The campanille is designed either in circular or polygonal form. It is located in the following parts of the church:

1. As a single tower attached to the church;
2. As flanking towers to the facade;
3. Detached and built several meters along the side of the church, facing the church or at a corner of the atrium.

It soars to a height of approximately 30.00 to 50.00 meters. It has its first storey in the form of a massive square base carrying the upper storeys. The upper storeys are often in hexagonal or octagonal plan and rise in diminishing sizes. Walls of the belltower are usually pierced with semicircular or pointed windows and sometimes alternate with blind windows.

- e. **Transepts** - This is a later addition to the church. Most often the transepts do not follow the usual norm of proportion as used in the Latin cross plans of European churches. They are short and placed so near the apse that it forms a T-shape plan rather than the normal Latin cross.
2. **Structural Elements** - Massive stone walls of about 1.00 to 2.00 meters thick and 10.00 to 12.00 meters high regularly span a length of 3.00 to 5.00 meters between buttresses. Materials like hewn stone blocks, bricks laid in several layers, coralstones, adobe, etc. are used in the walls. A mixture of mortar, molasses, seashells and sometimes eggwhites and eggshells with lime are used as binders.

Wall buttresses of 3.00 thick are designed like the batter walls of Egyptian temples wherein the exterior face inclined outward from the top or like huge scrolls ornately finished on top with pinnacles or like plain huge square pillars.

Aisle columns, when provided, reach up to the ceiling and form as additional support to the ceiling but most often the massive walls form as the main structural support.

Choir loft, with wooden flooring, are usually supported by timber posts or stone arches.

3. **Protective Elements** - Pitched roofs with wooden trusses covered with clay tiles are used. Due to its weight, roofs often fall down during tremors resulting in tremendous damage to life and church interiors. As a result, these were replaced by galvanized iron sheets during the latter part of the Spanish period.

Ceilings are of plain or decorative wooden boards; decorative tin sheets; or, stucco plaster. They are either flat or in the form of a barrel vault.

A circular or octagonal dome is placed over the crossing of the nave and the transepts.

4. **Circulatory Elements** - To achieve a feeling of massiveness, openings are few. Lateral walls between buttresses are pierced either with square-headed or semicircular windows. The front facade usually has a circular or rose window often placed in the choir loft. Side windows are often placed between this circular window.

A huge single door opening is usually provided as main entrance to the church. Either the plain Classical type or Romanesque with receding door jambs (orders) are used. Sometimes smaller doors flanked both sides of the main door entrance. Side doors along the lateral walls are provided for access.

A wooden stairway with grilled or balustraded hand railing leads to the choir loft.

5. **Decorative Elements and Furnishings** - In his article "Monuments to Piety and Empire", Juan T. Gatbonton mentioned that ornamentation in Philippine churches are influenced by styles of the Aztec, Romanesque, Byzantine, Renaissance, Gothic, mudejar (converted Moor), Muslim, Mexican and Spanish. Church facades were elaborately beautiful and interiors were luxuriously furnished.

The following are considered popular ornaments and decorations used in churches:

- a. Paintings and religious sculptures in wood or stone or religious images (*santos*) depicting most especially the Virgin Mary;
- b. Retablos with heavy ornamentations that form beautiful background to the main altar and the small altars of the transepts;
- c. Carvings of local or Classical moldings; vegetable patterns of vines, ferns, garlands, flowers; heavenly bodies like angels and cherubs; stylized designs of local fruits and animals; scrolls and geometrical patterns;
- d. Traceries and stained glasses with pictures depicting some incidents from the Bible;
- e. Stoups, guidons, candle holders, sanctuary lamps, crucifixes, and censers in gold and silver;
- f. Balustrades and iron railings of the stairs leading to the choir and those enclosing the choir loft;
- g. Tympany of pediments with carvings of saints or foliage or with niched statues of saints;
- h. Classical columns singly, in pairs or in groups placed as giant orders in the facade or superpositioned;
- i. Niched statues;
- j. Moulded cornices;
- k. Carved doorways.

## AGUILAR, PANGASINAN

### Construction Data:

#### Early builders: Dominicans

<i>Fr. Juan Vila</i>	-	He supervised the construction of a temporary church with a convent which were finished in two years.
<i>Fr. Bernardo Pons</i>	-	He began the construction of a sturdier church in 1809.
<i>Fr. Juan A. Del Manzano-</i>		He laid the foundation of the present convent in 1832.
<i>Fr. Nicolas Fuentes</i>	-	He continued the work on the convent.
<i>Fr. Benito Sanchez Fraga</i>	-	He finished the construction of the convent. In 1846, he laid down the foundation of the present church and bell tower.

Fr. Ramon Dalmau and Fr. Francisco Treserra took over the work on the construction began by Fr. Fraga.

<i>Fr. Pedro Villanova</i>	-	He finished the construction of the church and convent which were inaugurated on June 4, 1854.
<i>Fr. Lucio Asensio</i>	-	He built the choir loft and the sacristy.
<i>Fr. Gallego</i>	-	From 1866-1878, he painted the church, built the main altar and the ceiling and finished the construction of the bell tower.
<i>Fr. Victor Herrero</i>	-	He repaired the bell tower which was destroyed by the earthquake of 1892.

### Characteristic Architectural Features:

This Baroque church is made distinct by a large volute sloping down from the pediment to the second level. This gives an impression of a huge triangular pediment with the first level forming as the entablature. Superpositioned columns alternate with depressed three centered arched door and windows.



*Aguilar, Pangasinan*

## **ALAMINOS, PANGASINAN**

### **Construction Data:**

**Early builders:** Augustinian Recollects

The first church and convent were built in 1770. However, in 1814, a fire destroyed both structures.

*Fr. Manuel Busqueto*

- He began the construction of the present church and convent in 1837-1849.

*Fr. Jose Tornos*

- He continued the work on the construction from 1849-1878.

*Fr. Victorino Vereclano*

- He made some changes in the roofing and flooring of the church in 1879-1893.

### **Characteristic Architectural Features:**

Although plain and simple, the characteristic feature of this Baroque facade is the wing-like design of the upper wall masking the aisle roof. Door and

window openings are with segmental arch.



*Alaminos, Pangasinan*

## **ALBUQUERQUE, BOHOL**

### **Construction Data:**

**Early builders: Augustinian Recollects**

A chapel was erected in 1842 under the direction of the parish priest in Bacayon. Later a much larger church was built. In 1876, the present convent was constructed and finished in 1884.

### **Characteristic Architectural Features:**

Symmetrical balance is projected in this composition effected by the concentration of the elements in the middle segment. The plain, square belltower, emphasized by the undulating lines found at its base, and the columns are the main elements. There is a touch of Baroque architecture in the design of the facade.





*Albuquerque, Bohol*

## **ANGAT, BULACAN**

### **Construction Data:**

#### **Early builders: Augustinians**

- |                               |   |   |
|-------------------------------|---|---|
| <i>Fr. Juan Morelos</i>       | - | It is assumed that he was the builder of the first church and convent.                              |
| <i>Fr. Gregorio Giner</i>     | - | It is presumed that he built a new one made of stronger materials.                                  |
| <i>Fr. Joaquin Calvo</i>      | - | He completed the facade in 1802 and was also responsible for the construction of the slender tower. |
| <i>Fr. Ignacio Manzanares</i> | - | He restored the convent which was also damaged by the earthquake.                                   |

### **Characteristic Architectural Features:**

Damaged by the earthquake of June 3, 1863, this Baroque church is characterized by the use of foliated crestings on the raking cornice of the pediment. Windows, statued niches and spaces between the horizontal stringcourses which divide the facade into three levels are ornamented with floral carvings.



*Angat, Bulacan*

## ANGELES, PAMPANGA

### Construction Data:

Early builders: Augustinians

- |                               |   |   |
|-------------------------------|---|---|
| <i>Fr. Guillermo Masnou</i>   | - | In 1855, he replaced the original church with nipa and wood materials.  |
| <i>Fr. Ramon Sarrionandia</i> | - | He began the construction of the present church in 1860 using stone and bricks.                               |
| <i>Fr. Juan Merino</i>        | - | The church almost completed in 1880, Fr. Merino, in the following year, continued with the construction work. |
| <i>Fr. Pedro Ibeas</i>        | - | He completed the construction in 1891.  |
| <i>Fr. Rufino Santos</i>      | - | He made some restoration work in 1893. By 1897, the church was completely finished.                           |

**Characteristic Architectural Features:**

Formal balance is achieved by the Renaissance facade which is characterized by two flanking towers. The main entrance is designed with a projecting porch using an elliptical arch. The spandrel and pier dado are ornamented with relief carvings.



**ANTIPOLO, RIZAL**

**Construction Data:**

**Early builders: Jesuits**

In 1630, Fr. Juan de Salazar began the construction of the first stone church in 1630 and was completed in 1633. The church was burned during the Chinese uprising of November, 1639 to March, 1640. Fr. de Salazar built another one in 1637 but this was destroyed by earthquakes in 1645, 1824 and 1863. The present church was reconstructed under the supervision of Msgr. Francisco Avendaño. In 1954, the bishops of the Philippines declared the church as the National Shrine of the Virgin Mary.

**Characteristic Architectural Features:**

The architecture then prevailing in the country during the Spanish period is totally absent in this church. The church plan generally follows a circular plan

covered by a huge dome. Three main entrances are provided. Gothic influence is evident in its facade with its use of the triangular arches in the windows and mouldings.



*Antipolo, Rizal*

### **APALIT, PAMPANGA**

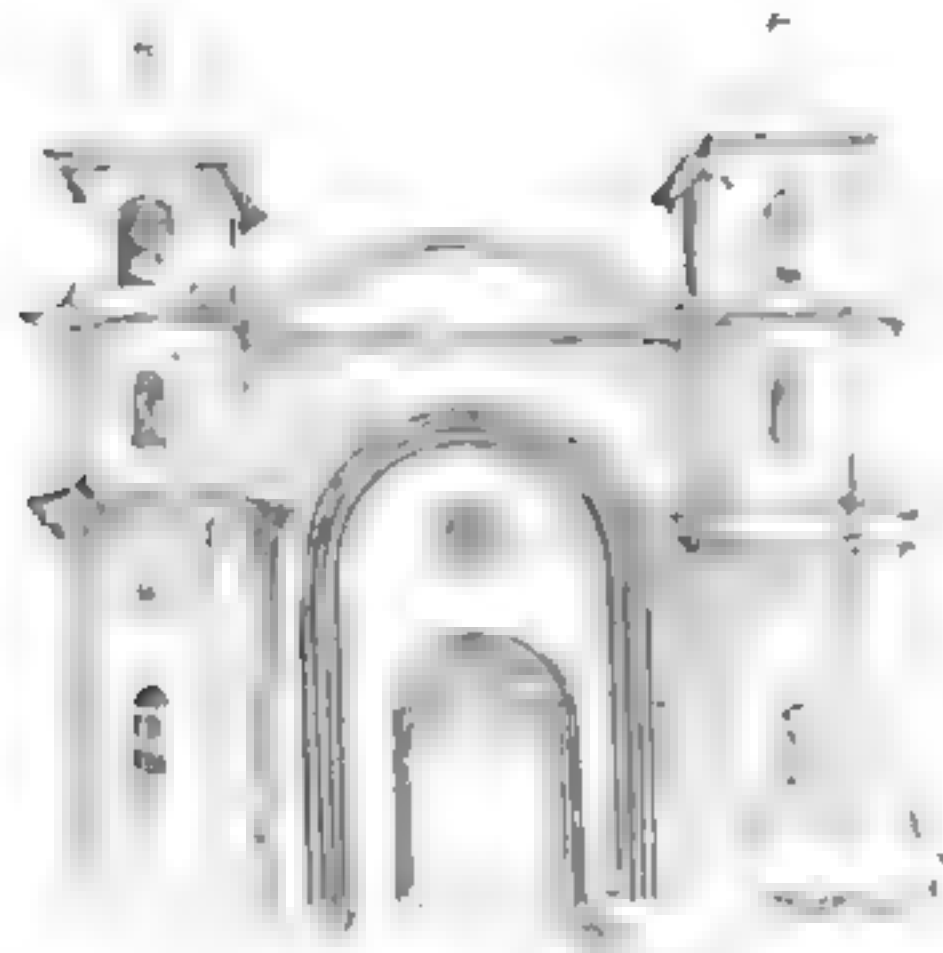
#### **Construction Data:**

**Early builders: Augustinians**

- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Juan Cabello</i>     | - | He began the construction of a church in 1641.   |
| <i>Fr. Simon de Alarcia</i> | - | During his priorship from 1854 to 1860, he tried to build a three nave church using stone and brick materials. Records do not indicate whether he was able to finish the church. |
| <i>Fr. Antonio Redondo</i>  | - | In 1876, he laid the foundations of a new church and was able to finish its construction in 1883.  |

**Characteristic Architectural Features:**

Symmetrically balanced as evidenced by the presence of two flanking towers, the facade is characteristically Neo- Renaissance with its plain, low segmental pediment. The semicircular main door with a circular window above is framed by receding semicircular arches in relief.



*Apalit, Pampanga*

**ARAYAT, PAMPANGA**

**Construction Data:**

**Early builders: Augustinians**

There are no records as to when the construction of the present church took place and who were the persons responsible for its construction. Only the following data are available:

<i>Fr. Jose Torres</i>	-	He made restorations on the church.
<i>Fr. Juan Tarrero</i>	-	He continued the restoration work began by Fr. Torres.
<i>Fr. Urbano Bedoya</i>	-	He finished the restoration work began by his predecessors.

### **Characteristic Architectural Features:**

The Renaissance facade is characteristic with its frontal arcade on the second level and celtic-like cross windows on the sides. Another characteristic feature is the pediment with its axial feature of a blind pointed archway framing a small semicircular arched window placed underneath a superimposed gabled plane.

The belltower at the left has chamfered corners and was covered by a domical roof. Today, it has been replaced by intersecting gable roofs.



*Arayat, Pampanga*

## **BACARRA, ILOCOS NORTE**

### **Construction Data:**

**Early builders: Augustinians**

The construction of the church began about 1700 and was finished in 1706. The construction of the church during that period was attributed to the following priests: Fr. Antonio Villanueva (1702 - 1705), Fr. Diego Mendarrosqueta (1704-1705) and Fr. Miguel Albiol (1705- 1710). The church was damaged several times by the earthquakes of 1709, 1880, 1931, 1944, 1981 and 1983. Restoration took place after each earthquake.



- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Felipe Fernandez</i> | - | In 1868 he restored the church which was damaged by the earthquake of 1709. He also built a new convent.   |
| <i>Fr. Pedro Berger</i>     | - | He built the three-storey belfry which leaned and was partially destroyed by the earthquakes of 1931 and 1981. Rebuilt in 1979, its topmost was completely toppled by the 1983 earthquake. |

**Characteristic Architectural Features:**

The old facade of the church before the 1983 earthquake destroyed it, is a Baroque which had huge wavy scrolls framing the pediment and Classic columns on the lower level. Today the scrolls have been replaced by simple straight lines suggesting the outlines from where the scrolls once used to be. The Classic columns, on the other hand, have been replaced by square piers.



*Bacarra, Ilocos Norte*

## BACLAYON, BOHOL

### Construction Data:

Early builders: Jesuits

This is the first mission of the Jesuits in Bohol established in 1596.

*Frs. Juan de Torres and Gabriel Sanchez* - They built the church in 1595 which is reputed to be the oldest church made of stone in the country.

### Characteristic Architectural Features:

This oldest church in Bohol is designed in the simple lines of the Early Renaissance. The raking cornice of the pediment is decorated with dentils while the plainness of the tympanum is broken by the semicircular arched niche and quatrefoil circular windows near the base of the pediment.

The first level is designed with semicircular arches separated from each other by huge flat, square pilaster which runs up to the second level. The massive square belltower stands at the right making up for the plainness of the church's facade.



*Baclayon, Bohol*

## BACNOTAN, LA UNION

### Construction Data:

Early builders: Augustinians

- |                              |   |  |
|------------------------------|---|--|
| <i>Fr. Juan Zugasti</i>      | - | Start of construction could not be determined. Record indicates that Fr. Zugasti completed the building of the church in 1817-1819.                  |
| <i>Fr. Saturnino Pinto</i>   | - | He made restorations on the church in 1870. Records are not clear on whether restoration was undertaken due to an earthquake which occurred in 1860. |
| <i>Fr. Bernardo Gonzalez</i> | - | He finished the restoration work.  |

### Characteristic Architectural Features:

Designed symmetrically with two flanking square towers, church facade belongs to the High Renaissance style. This church gives an impression of height as indicated by the presence of superpositioned columns which dominates the central portion of the facade. The main doorway is recessed spanned by a semi-circular arch. The large window of the choir loft is spanned by a depressed three-centered arch.



*Bacnotan, La Union*

## **BACOLOR, PAMPANGA**

### **Construction Data:**

**Early builders: Augustinians**

Record of the beginning of construction and people involved in the construction are not available.

<i>Fr. Manuel Díaz</i>	-	He restored the church which was damaged by the earthquake of 1645.
<i>Fr. Eugenio Alvarez</i>	-	In 1886, he repaired the damage caused by the 1880 earthquake.
<i>Fr. Antonio Bravo</i>	-	He completed the restoration of the church and convent began by Fr. Alvarez.

### **Characteristic Architectural Features:**

Church facade is characteristically Baroque as indicated by the richness of its design. Fluted, square Ionic pillars terminate up to the cornice moulding. The upper part of the facade displays volute scrolls on the sides and a tempietto at its top most resting above the stringcourse of the blind arch.

Below is the archway forming as the main entrance to the church. The belltower at the left is profuse with semicircular window openings. The domical roof is topped by a tempietto.



*Bacolor, Pampanga*

## **BADOC, ILOCOS NORTE**

### **Construction Data:**

**Early builders: Augustinians**

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Antonio Estavillo</i> | - | He was presumed to have built the church in 1722.   |
| <i>Fr. Santiago Muñiz</i>    | - | He built the convent.   |
| <i>Fr. Valentin Beovide</i>  | - | He made repairs to the church in 1878.  |
| <i>Fr. Ricardo Alonso</i>    | - | After the 1889 earthquake which destroyed the church, he made repairs in 1888-1889. After several repairs, major restoration was done in 1980. But again, the 1983 earthquake partially damaged the church. |

### **Characteristic Architectural Features:**

There is an impression of heaviness focused in the central part of the Baroque facade as evidenced by the piers and paired columns clustered in the area.

The pediment is broken by the huge square pillars that extended up beyond

the raking cornice. The upper raking cornice is laced with small scrolls while the lower one sweeps down to huge scrolls. The huge arch above crowns the circular window above the semicircular doorway.



*Badoc, Ilocos Norte*

## BALANGA, BATAAN

### Construction Data:

Early builders: Dominicans

<i>Fr. Agustin Esquivel</i>	-	Approved by the Provincial Chapter of 1714, he built the stone church and convent.
<i>Fr. Benito Rivas</i>	-	He made some changes in the church by raising the walls which he found quite low.
<i>Fr. Vicente Fernandez</i>	-	He decorated the interior of the church and covered the roof with G.I. sheets.

### Characteristic Architectural Features:

The huge pediment of the facade holds one's attention with the pier and lintel supporting a niche. The raking cornice of the pediment is further enhanced by a strip mould in the form of a volute. Fenestrations are concentrated on the first and second levels providing a deep contrast in the whole Baroque



composition.



*Balanga, Bataan*

## BALAOAN, LA UNION

### Construction Data:

**Early builders: Augustinians**

The church construction is said to have begun in 1821. By 1829 it was half-finished with the sacristy and main chapel completed. The belltower, reputed to be the only one in La Union built separately from the church, was built around 1700.

<i>Fr. Valentin Noval</i>	-	He continued the construction work in 1839.
<i>Fr. Casimiro Melgosa</i>	-	He constructed the convent.
<i>Fr. Isidoro Saez</i>	-	He repaired the church and the convent in 1891 which were damaged by the 1880 earthquake.

### Characteristic Architectural Features:

A three-level superpositioned columned facade, the columns used at the

third level are similar to the Egyptian, short and without entasis. The pediment is broken by these Egyptian-like columns and its raking cornice is designed with undulating lines. The Baroque facade is emphasized on both ends by the massive square piers which are topped by urn-like decorations.



*Balaoan, La Union*

## BALIWAG, BULACAN

### Construction Data:

Early builders: Augustinians

- |                           |   |   |
|---------------------------|---|---|
| <i>Fr. Gregorio Giner</i> | - | He built the first stone church in 1769-1774.           |
| <i>Fr. Esteban Diez</i>   | - | He was responsible for the construction of the convent. |

By 1830, the structural strengthening of the church and belltower was completed.

- |                         |   |  |
|-------------------------|---|--|
| <i>Fr. Matias Novoa</i> | - | He continued to work on the belltower in 1866 and was able to finish its construction. |
| <i>Fr. Tomas Gresa</i>  | - | He made repair works on the church   |

which was damaged by the 1880 earthquake. He also added the transept of the church.

**Characteristic Architectural Features:**

The central projecting porch at the main entrance is a late addition. This church resembles churches of the High Renaissance period in Europe. The belfry, unusually tall, has its base as high as the horizontal cornice. It is typically Renaissance with its dome resting on a drum topped by a tempietto.



*Baliwag, Bulacan*

**BANGAR, LA UNION**

**Construction Data:**

**Early builders: Augustinians**

- |                               |   |   |
|-------------------------------|---|---|
| <i>Fr. Francisco Albear</i>   | - | He built the church in 1695 and finished the work in 1698. The church was damaged by an earthquake in 1855. |
| <i>Fr. Evaristo Guadalupe</i> | - | He constructed the convent.   |

### **Characteristic Architectural Features:**

Clustered piers crowd the central portion of the facade. The pediment of undulating lines is crowned by a tower which seems to be on top of a huge chalice. The window opening is a combination of pointed and semicircular arches thus projecting a combination of the Gothic and Renaissance styles.



*Bangor, La Union*

### **BANTAY, ILOCOS SUR**

#### **Construction Data:**

**Early builders: Augustinians**

This church is said to contain the oldest Marian image in Ilocos.

<i>Fr. Alfonso Cortes</i>	-	He started the construction between 1691 and 1692.
<i>Fr. Eduardo Navarro</i>	-	He rebuilt and restored the church of Fr. Cortes in 1870-1885.
<i>Fr. Lizardo Villanueva</i>	-	He completed the restoration work in 1892.

**Characteristic Architectural Features:**

This church is designed in various styles of Romanesque, Norman Gothic and Baroque. The Romanesque is the prevalent style with the presence of the square tower flanking the church, arcade of the lower level, recessed plane of the main door opening, and the corbeled arches lining the raking cornice of the pediment. This style is a cross between the French Romanesque and Italian Romanesque.

The Norman Gothic is seen in the use of the pointed arch although this could be similarly compared to the arches used by the Romanesque of southern Italy.

The Renaissance detail is found in the scroll decoration flanking the windows of the towers' third level and the baluster crowning the topmost.



*Bantay, Ilocos Sur*

**BARASOAIN, BULACAN**

**Construction Data:**

Early builders: Augustinians

It was the seat of the Malolos Congress on September 15, 1898 and the

site of the inauguration of the first Philippine Republic on January 23, 1899. The church and convent were declared a "National Landmark" in August 1, 1973.

<i>Fr. Francisco Arriola</i>	-	Appointed first parish priest on June 1859, he built the convent.
<i>Fr. Melchor Fernandez</i>	-	He built a temporary parish church in 1816.
<i>Fr. Francisco Royo</i>	-	He built a new church made of stone in 1871-1878 to replace that which was built by Fr. Fernandez. But this church was destroyed by a fire.
<i>Fr. Juan Giron</i>	-	He used the cemetery's chapel for a while but an earthquake destroyed this chapel. In 1884, he built a temporary chapel made of bamboo and nipa which got burned in the same year. In 1885, he built a new church using strong materials of masonry and bricks.
<i>Fr. Martin Arconada</i>	-	He began the construction on the belltower and the restoration of the convent in 1889.
<i>Fr. Miguel de Vera</i>	-	He made some restoration work on the convent in 1894.

### **Characteristic Architectural Features:**

The church design is a combination of Romanesque and Renaissance architecture. The Romanesque is seen in the recessed door jambs with orders and the concentric arches. The Renaissance features are seen in the fluted flat pilasters used for relieving the wall. The crowning pediment is a Baroque segmental pediment emphasized by the sweeping concave lines of the upper side walls. The belltower is crowned by a conical roof.

In plan, the two sides of front facade curves inward forming an oval shape.





*Barasoain, Bulacan*

## BATAC, ILOCOS NORTE

### Construction Data:

**Early builders: Augustinians**

- |                              |   |  |
|------------------------------|---|--|
| <i>Fr. Pedro Careaga</i>     | - | In 1691 he began the construction of the church which was completed in 1728. The church and convent underwent repairs in 1864. |
| <i>Fr. Cipriano Marcilla</i> | - | He restored the church in 1885.  |
| <i>Fr. Jose Ines</i>         | - | In 1855 he constructed the belfry which was destroyed by an earthquake in 1931.  |

### Characteristic Architectural Features:

The design of the church is patterned after the Italian Romanesque style. It has a central projecting porch and a wheel window above typically found in North Italy. Semicircular arches on corbels decorate the pediment's raking cornice and the cornices of the lower side walls that mask the lower roofs. Door openings are typically Romanesque with their jambs formed in a series of recessed planes with 'orders' and surmounted by semicircular arches above in receding concentric rings. The side doors are also with smaller wheel windows

above. Pilasters are used to provide play of the recession and central projection of the facade's surface massing.



*Batac, Ilocos Norte*

## BATANGAS CITY, BATANGAS

### Construction Data:

#### Early builders: Augustinians

- |                                  |   |  |
|----------------------------------|---|--|
| <i>Fr. Jose Rodriguez</i>        | - | He laid the foundations for a new stone church in 1686 in place of the first one which was built in 1578 and was destroyed by fire in 1615.  |
| <i>Fr. Miguel de Buensuceso</i>  | - | He finished the main nave of the new church in 1686.   |
| <i>Fr. Jose de San Bartolome</i> | - | He completed the transept of the church in 1706. In 1747, the church was struck by lightning and was partly burned. It was repaired in 1756. |
| <i>Fr. Pedro Cuesta</i>          | - | He destroyed the old church and built a new one, from 1851-1857, on the same site.   |

**Characteristic Architectural Features:**

It is a high renaissance facade similar to those built in Italy. Domed pinnacles are found in the apex and base of the pediment. The domed octagonal three-level bell tower at the left and the semicircular windows filling all the sides give an impression of airiness.



*Batangas City, Batangas*

**BAUAN, BATANGAS**

**Construction Data:**

**Early builders: Augustinians**

Before the present church was built, several early churches were built dating in 1667, 1689, 1695-1697 and 1700-1710.

- |                            |   |   |
|----------------------------|---|---|
| <i>Fr. Ignacio Mercado</i> | - | He was responsible for the building of the church and convent in 1695-1697 which were made of wood and stone. Later, these structures were destroyed. |
| <i>Fr. Blas Vidal</i>      | - | He constructed a church made with masonry in 1700-1710.   |
| <i>Fr. Jose Vitoria</i>    | - | He built the present church in 1762.  |
| <i>Fr. Jose Treviño</i>    | - | He built the massive belltower in   |

- |   |   |  |
|---|---|--|
|   |   | 1772.  |
| <i>Fr. Alberto Tavares</i>                  | - | He installed the huge bell in the belfry in 1788.  |
| <i>Fr. Manuel del Arco</i>                  | - | He built a new convent in 1848.  |
| <i>Fr. Hipolito Huerta</i>                  | - | He finished the facade and continued the construction of the transept in 1856.                                     |
| <i>Fr. Felipe Bravo</i>                     | - | He completed the construction of the church in 1861.   |
| <i>Frs. Moises Santos and Felipe Garcia</i> |   | - They provided the final touches on the on the interior and exterior of the church in 1881 and 1894 respectively. |

### **Characteristic Architectural Features:**

The church facade is plain and sober-looking similar to those built during the Early Renaissance period. The huge domed belltower at the left topped by a tempietto adds to the serious impression of the church. The plainness of the facade is relieved by the square pilasters and horizontal string cornice.



*Bauan, Batangas*

## BAUANG, LA UNION

### Construction Data:

**Early builders: Augustinians**

- |                            |   |  |
|----------------------------|---|--|
| <i>Fr. Mariano Garcia</i>  | - | He constructed the stone church and convent in 1873 which were destroyed by an earthquake in 1892. |
| <i>Fr. Leandro Collado</i> | - | He restored the buildings in 1895.   |

The church was slightly damaged in 1944. In 1973 the belfry was restored. In 1955 the convent was destroyed and later repaired and converted into a school.

### Characteristic Architectural Character:

This church has a pseudo-Baroque facade by the slight curve emanating from the base of the low broken pediment. Huge Tuscan columns dominate the lower level of the facade while statued niches relieve the large plain walls.



*Bauang, La Union*

## **BAY, LAGUNA**

### **Construction Data:**

**Early builders: Franciscans**

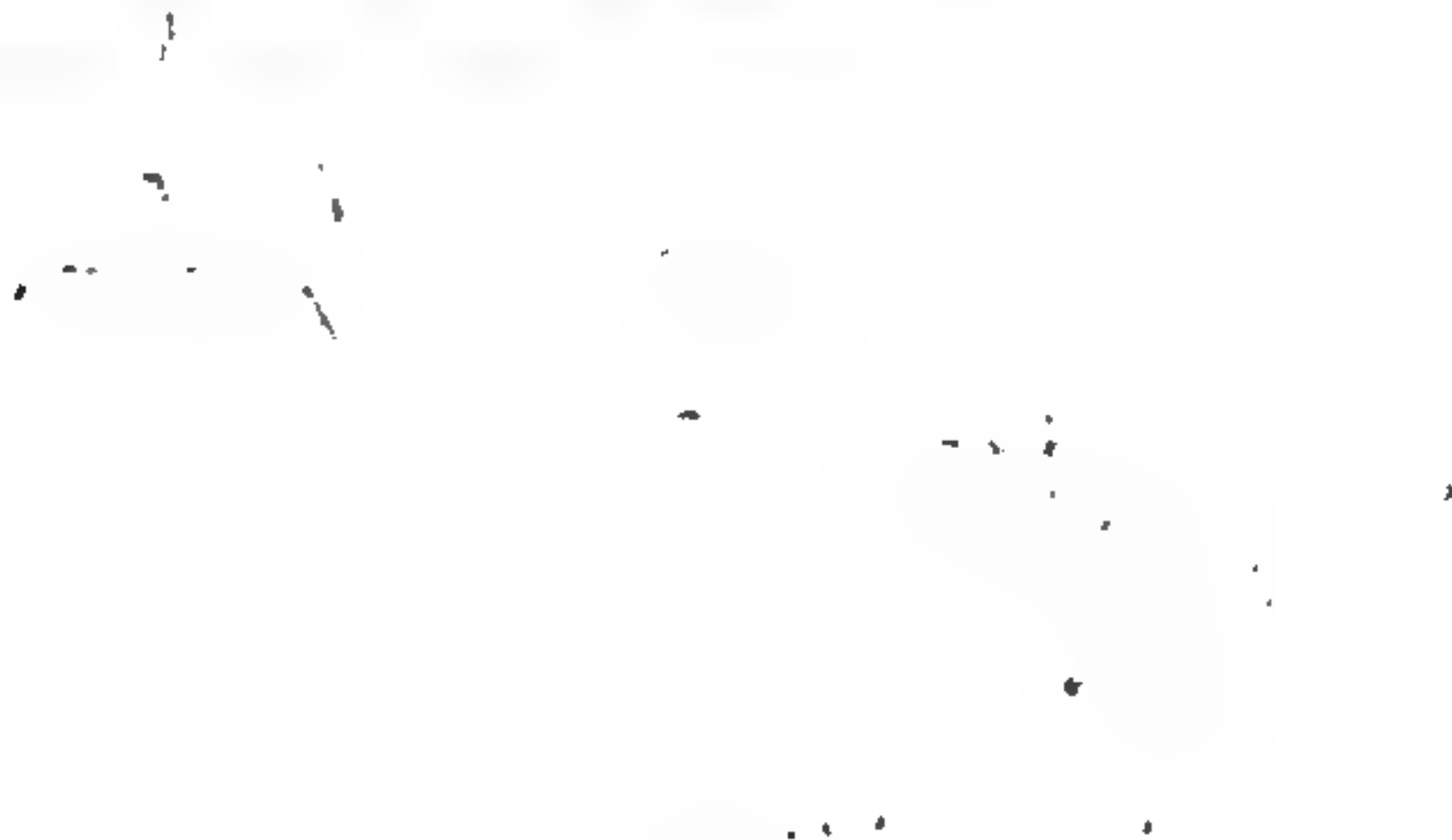
The first church made of nipa and bamboo was built by the Augustinians. In 1737, the administration of the parish was transferred to the Franciscans.

- |                                     |   |  |
|-------------------------------------|---|--|
| <i>Fr. Geronimo Hervas</i>          | - | He built the present church in 1804 and the convent using stone.   |
| <i>Fr. Pedro Moya</i>               | - | The construction of the structures was finished in 1864 under his supervision. In 1880, an earthquake destroyed its roofing. |
| <i>Fr. Jesus Lillo</i>              | - | He began the restoration of the church in 1884.  |
| <i>Fr. Celestino de los Huertos</i> | - | He finished the restoration work in 1889.  |

Both the church and the convent were destroyed during the second World War. In 1953, Fr. Alejan Vermorel reconstructed the church.

### **Characteristic Architectural Features:**

The simple facade of the church belongs to the Early Renaissance style. It is characteristically designed with semicircular door and window openings. The pediment has a circular window in its tympanum.



*Bay, Laguna*



## **BAYAMBANG, PANGASINAN**

### **Construction Data:**

**Early builders: Dominicans**

Available records indicate that by 1804, a wooden church and an old convent were found in the town by Manuel Mora. They were damaged by an earthquake in 1863 and by 1869, a second church and convent made of stone and mortar with G.I. roof already existed.

The following parish priests directed and supervised the gradual construction of the church: Fr. Manuel Sucias (1813- 1824); Fr. Juan Alvarez del Manzano (1833-1835); Fr. Joquin Flores; Fr. Benito Foncuberta (1836-1840); and, Fr. Jose Ibañez (1836-1840).

### **Characteristic Architectural Features:**

The facade is divided into two levels with tall Ionic columns on pedestals running the whole height of the lower level and the pediment characterized by statued niches symmetrically designed forming as the second level. The lower ends of the pediment are terminated by massive piers. The two levels are markedly divided by wide horizontal cornice. The main entrance is formed by an arch order with a square window above it. The belltower on the left is a late addition which is in contrast with the High Renaissance style of the church facade.



*Bayambang, Pangasinan*

## BETIS, PAMPANGA

### Construction Data:

Early builders: Augustinians

- |                           |   |  |
|---------------------------|---|--|
| <i>Fr. Fernando Pinto</i> | - | He was mentioned as the builder of the early church and convent made of light materials. |
| <i>Fr. Jose dela Cruz</i> | - | He built a church and convent made of strong materials.                                  |

The construction of the church is said to have taken place from 1660-1770. Restoration of the church and convent was undertaken by Fr. Manuel Camañes.

### Characteristic Architectural Features:

A very ornate Baroque church, the pediment's huge volute is emphasized by decorative mouldings forming as wings in receding sizes. The denticulated cornices add to the ornateness of the facade. Door and window openings are emphasized by its white painted frames. The projecting porch is a late addition.



*Betis, Pampanga*

## **BINONDO, MANILA**

### **Construction Data:**

**Early builders: Dominicans**

Founded in 1596, a church had been constructed before 1614. When transferred to its present site in the 18th century, a new church was built. In 1778, the roof was replaced with nipa as the wood was destroyed by termites. In 1863, the church was slightly damaged by an earthquake.

*Domingo Cruz y Gonzalez* - He supervised the construction of the dome in 1781.

### **Characteristic Architectural Features:**

The roof behind the pediment and the walls at the left of the facade are additions in the past years. The original facade, with some few renovations, is similar to that of the Italian High Renaissance churches. The facade is buttressed on the sides by pilaster mass terminated by urn-like decorations. A tower is found at the apex of the pediment. At the base of the pediment, along its central axis, is a small circular window framed by smaller columns and pediment which are framed by a foliated scroll.

At the right is the huge, octagonal tower characterized by cantons at its angles and pedimented window openings.



*Binondo, Manila*

## **BOLINAO, PANGASINAN**

### **Construction Data**

**Early builders: Augustinian Recollects**

The first religious friars in Bolinao were the Augustinians who stayed in the town from 1585-1587. The Dominicans took charge until 1599. In 1600, the Augustinians returned and stayed until 1607. The missionary work left by the Augustinians were taken over by the Augustinian Recollects who administered the town from 1609-1679 to 1712 when the Dominicans took over again. When the Recollects returned in 1609, they transferred the town to the mainland because of the troubles inflicted by piratical raids. The Recollect fathers returned in 1749 and took charge until 1784. Since then, several priests administered the parish.

### **Characteristic Architectural Features:**

The characteristic feature of this High Renaissance church is its trefoil arch main door. The overall design of the facade is plain and simple with the superpositioned columns alternating with window openings and tall blind arches conspicuously dominating the ends of the walls.



*Bolinao, Pangasinan*

## **BULACAN, BULACAN**

### **Construction Data:**

**Early builders:** Augustinians

According to available records, the church and convent were built in 1762. In the same year the structures were occupied and burned by the British forces. After its repair, the church was damaged by an earthquake in 1863.

- |                                |   |  |
|--------------------------------|---|--|
| <i>Fr. Gaspar Folgar</i>       | - | He repaired the church and convent in 1812.                                      |
| <i>Fr. Marcos Hernandez</i>    | - | He rebuilt the slender belfry in 1877 which tilted after the earthquake of 1869. |
| <i>Fr. Francisco Valdes</i>    | - | He rebuilt the church in 1884 after it was damaged by the 1880 earthquake.       |
| <i>Fr. Patricio Martin</i>     | - | He finished the restoration work in 1885.  |
| <i>Fr. Domingo dela Prieta</i> | - | He completed the restoration work on the tower in 1889.                          |

### **Characteristic Architectural Features:**

The whole facade stands on a plinth. The church is designed using the Romanesque features of corbeled arches found underneath the raking cornice and upper part of the side walls and the receding planes of the jamb with 'orders' at the main doorway.

The upper part of the square pillar is designed with bricks in chevron pattern.



*Bulacan, Bulacan*

### **CABATUAN, ILOILO**

#### **Construction Data:**

**Early builders: Augustinians**

- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Ramon Alquezar</i>   | - | He built the church sometime during his priorship between 1833-1865. |
| <i>Fr. Manuel Ruiz</i>      | - | He completed the construction of the church in 1866.                 |
| <i>Fr. Manuel Gutierrez</i> | - | He undertook some minor restoration in 1890.                         |
| <i>Fr. Manuel Porras</i>    | - | He built the convent.  |

#### **Characteristic Architectural Features:**

The church is designed in the Early Renaissance style. Superpositioned Doric columns in pairs dominate the facade. The flanking huge square towers add to the symmetry of the whole design.





*Cabatuan, Iloilo*

## **CABUGAO, ILOCOS SUR**

### **Construction Data:**

**Early builders: Augustinians**

- |                            |   |  |
|----------------------------|---|--|
| <i>Fr. Andres Canalejo</i> | - | He built the church in 1695-1696 which was later reinforced in 1824. |
| <i>Fr. Juan Zugasti</i>    | - | He finished the church construction in 1817-1834.                    |
| <i>Fr. Saturnino Pinto</i> | - | He restored the church which was damaged in 1870.                    |
| <i>Fr. Juan Zallo</i>      | - | He repaired the damage caused by the 1880 earthquake.                |

### **Characteristic Architectural Features:**

This Baroque church is plain and simple, far from the traditional Late Renaissance style Baroque era of ornateness. The only feature that suggests its being Baroque is the broken pediment with a domed turret at its apex. The crestings on its raking cornice also gives a little suggestion of the Baroque. The five-tiered bell tower on the left provides an aura of strength to the whole composition.



*Cabugao, Ilocos Sur*

## **CAINTA, RIZAL**

### **Construction Data:**

**Early builders: Jesuits**

The only record available states that this church was completed circa 1715.

### **Characteristic Architectural Features:**

The church design is characteristically Early Renaissance in its simplicity. Columns in pairs are superpositioned and are attached to the walls. The tympanum of the pediment is designed with a circular window while the choir loft is provided with a square window. Statued niches decorate the plain walls. The attached bell tower has semicircular arched windows as its dominant feature.



*Calasiao, Pangasinan*

## **CALASIAO, PANGASINAN**

### **Construction Data:**

**Early builders: Dominicans**

- |                           |   |  |
|---------------------------|---|--|
| <i>Fr. Alonso Montero</i> | - | He built a house and a chapel in Gabon but Palaris' followers burned the church in 1763. |
|---------------------------|---|--|

In 1804, records indicate that there was already a church which seemed to be constructed few years before but the church was burned in the early 1840s.

- |                         |   |   |
|-------------------------|---|---|
| <i>Fr. Ramon Dalmau</i> | - | He started rebuilding the burned church.  |
| <i>Fr. Misa</i>         | - | He continued the construction work since 1845. In 1852, the church was burned before its construction was finished. |
| <i>Fr. Ramon Suarez</i> | - | He rebuilt the church and the present convent from 1853-1858.   |

The church is considered outstanding and one of the largest in Pangasinan and its bell tower is acknowledged to be the second best.

**Characteristic Architectural Features:**

The Renaissance facade is characterized by its pediment with well-defined cornice and pair of circular windows flanking a statued niche in its tympanum. Columns rise from the first level up to the sill of the windows along the central portion. The bell tower at the left is a heap of mass as shown by the pinnacles found in each level, cantons at the corners and arched windows with columned jambs.



*Calasiao, Pangasinan*

**CALINOG, ILOILO**

**Construction Data:**

Early builders: Augustinians

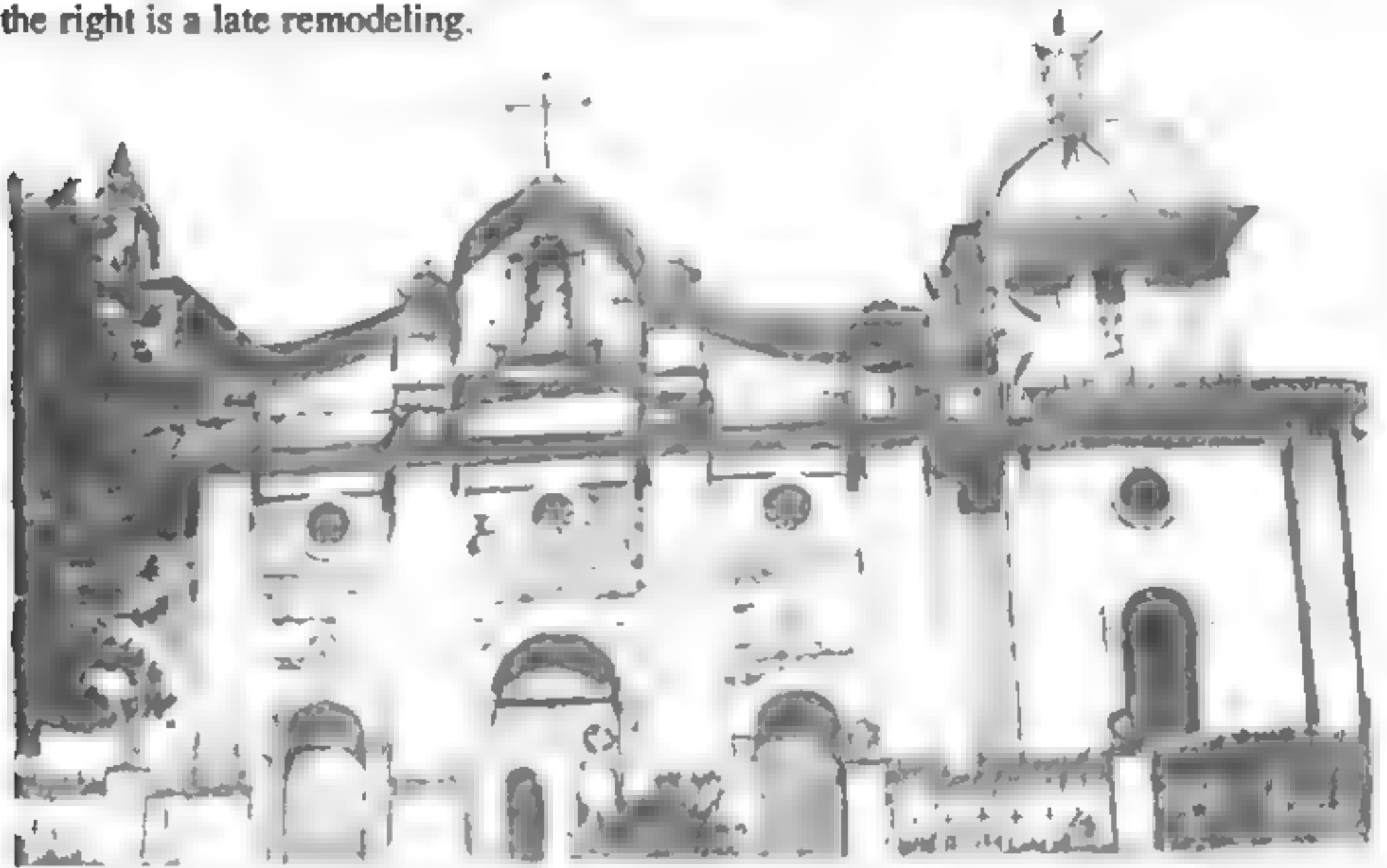
*Fr. Cresencio Bravo*

- He began the construction work on the new church which replaced the earlier one made of light materials in 1874.

**Characteristic Architectural Features:**

The sweeping lines of the upper level suggest a Baroque style of architecture adopted in the design of this church. Huge square pillars dominate the whole

facade extending up beyond the upper wall. Except for the presence of the bells, the bell towers flanking the church seem to be the side aisles of the church. The lowness of these structures gives the impression of a wide church. The tower at the right is a late remodeling.



*Calinog, Iloilo*

## **CALUMPIT, BULACAN**

### **Construction Data:**

**Early builders:** Augustinians

Records suggest that the church and convent were finished before 1779. In 1899 church and convent were burned by the revolutionaries.

*Fr. Antonio Llanos* - He reconstructed the bell tower.

### **Characteristic Architectural Features:**

Characteristic feature of the church is the trefoil door outlined with lacy carvings complimented by the oval window of the choir loft half-framed by curvilinear mouldings. This Baroque church used to have the raking cornice of the pediment in undulating lines, but during a restoration it was changed to straight lines.



*Calumpit, Bulacan*

## CAMILING, TARLAC

### Construction Data:

#### Early builders: Dominicans

- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Juan Luis</i>        | - | He began the construction of the first church.   |
| <i>Fr. Angel Gomez</i>      | - | He continued the construction of the church began by Fr. Luis which was inaugurated in 1863. He also began the construction of the convent which was known to be one of the largest and most imposing in Pangasinan. |
| <i>Fr. Salvador Millan</i>  | - | He demolished the first church which was destroyed by an earthquake in 1880. He began the construction of the present church during his term from 1879 to 1887.  |
| <i>Fr. Balbino Ezpeleta</i> | - | He finished the construction of the present church.  |



**Characteristic Architectural Features:**

The style of the facade is pseudo-Renaissance due to the absence of an entablature at its uppermost level which has been replaced by a massive tower.

The lower levels are characteristic with Doric piers superpositioned on Corinthian cylindrical columns of the first level. The second level is relieved by a pedimented single window at the center and curved upper part of the end walls.



*Camiling, Tarlac*

**CANDON, ILOCOS SUR**

**Construction Data:**

**Early builders: Augustinians**

- Fr. Pedro Bravo* - He built the church in 1695 which was destroyed by an earthquake in 1707. In 1709 he rebuilt the church.
- Frs. Jose Carbonel and Diego del Castillo* - They continued the restoration work in 1710.
- Fr. Gaspar Cano* - He made restoration work on the church in 1865.

**Characteristic Architectural Features:**

A Baroque church, side walls of the upper levels are designed with huge scrolls which seem to flow from the base of the pediment. The segmental pediment caps the superpositioned columns of the middle part of the vertical elevation. Main doorway is capped by a semicircular stilted arch.



*Candon, Ilocos Sur*

**CAPIZ TOWN, CAPIZ**

**Construction Data:**

**Early builders: Augustinians**

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Domingo Horbegozo</i> | - | He began church construction in 1728-1732. The church suffered damages after the 1787 earthquake. |
| <i>Fr. Apolinar Alvarez</i>  | - | He began the construction of a new church in 1870.  |
| <i>Fr. Lesmes Perez</i>      | - | He undertook some restoration work on the church in 1885-1890.                                    |

**Characteristic Architectural Features:**

The Baroque church facade is designed with a broken pediment at the uppermost level and a segmental pediment atop the string cornice of the first level. Windows at the second level are framed by an arch cornice above and scrolls at the sides.



*Capiz Town, Capiz*

**CARCAR, CEBU**

**Construction Data:**

**Early builders: Augustinians**

- |                                   |   |  |
|-----------------------------------|---|--|
| <i>Fr. Antonio Manglano</i>       | - | He began the construction of the present church in 1860.   |
| <i>Fr. Gabriel Gonzalez</i>       | - | He continued the construction work in 1865.  |
| <i>Fr. Manuel Fernandez Rubio</i> | - | He finished the construction in 1875. In 1876, the roof of the church and convent were destroyed by the typhoon. |

**Characteristic Architectural Features:**

There is an influence of Turkish architecture in the execution of the roof design of the belltowers flanking the church doorway. The pediment on a high entablature forms as the crown of the middle segment of the facade. The lower walls flanking the church provide a beautiful contrast to enhance the whole composition.

The recessed doorway's tympanum is filled with carved floral decorations and a blind wheel window.



*Carcar, Cebu*

**CAVINTI, LAGUNA**

**Construction Data:**

**Early builders: Franciscans**

*Fr. Pedro de San Martin* - He built the stone church and convent in 1621.

The belltower was constructed in 1822-1831.

During the Chinese uprising in 1639, the church and convent were

seriously damaged. In 1824, an earthquake partially destroyed the church while the convent suffered total destruction.

*Fr. Manuel Benítez* - He supervised the construction of the present church in 1834.

Another earthquake in 1880 caused the belltower to collapse and the walls of the church to crack.

*Fr. Perfecto Mendez* - He made repair works on the damages wrought by the earthquake.

### **Characteristic Architectural Features:**

The Early Renaissance style is predominant in the design of the facade. The pediment contains a pedimented statue niche flanked by circular windows. Below the statue niche is a window framed by pedimented depressed three centered arch order. The deeply pronounced semicircular arched windows on the side walls of the second level and those flanking the doorway have their jambs with square piers and a keystone at its crown. The projecting porch at the main entrance is a latest addition.



*Cavinti, Laguna*

## **CORDOBA, CEBU**

### **Construction Data:**

**Early builders: Augustinians**

- |                         |   |                                      |
|-------------------------|---|--------------------------------------|
| <i>Fr. Jose Baztan</i>  | - | He built the present church in 1896. |
| <i>Fr. Pedro Medina</i> | - | He built the convent in 1891.        |

### **Characteristic Architectural Features:**

Church design is influenced by the Moorish style with the presence of pointed arches dominating the upper part of the portico. The fluted columns use the Egyptian palm leaf capital. The plain walls above the semicircular arcade is relieved by quatrefoil openings.



*Cordoba, Cebu*

## **DAGUPAN, PANGASINAN**

### **Construction Data:**

**Early builders: Dominicans**

The revolt in 1660 led by Andres Malong burned the church and convent



which were already existing.

- |                            |   |   |
|----------------------------|---|---|
| <i>Fr. Pedro H. Rama</i>   | - | He built a church but which, according to records, is said to be quite old when Fr. Manuel Mora saw it when he visited the place. |
| <i>Fr. Vicente Iztequi</i> | - | He finished the present facade of the church in 1895.   |
| <i>Fr. Gregorio Paz</i>    | - | He built the convent which was destroyed in January 9, 1945.  |

**Characteristic Architectural Features:**

The beautiful surface massing is further emphasized by the receding side walls. The topmost is crowned by massive piers supporting a pediment whose vertical and horizontal lines are neutralized by the receding arch and flanking volutes. Flat piers surmounted by cornices relieve the brick wall together with statued niches, circular windows and semicircular doorways.



*Dagupan, Pangasinan*

## **DARAGA, ALBAY**

### **Construction Data:**

**Early builders: Franciscans**

The only available record indicates that the church was built in 1884 near the site of the Cagsawa Church.

### **Characteristic Architectural Features:**

Beautiful stone carvings dominate this Baroque church which is profuse with four tall twisted columns dividing the facade into three segments, floral decorations atop the main doorway and statued niches on the walls and pediment. Semicircular arches provide relief to the profusion of carving.



*Daraga, Albay*

## **DAUIN, BOHOL**

### **Construction Data:**

**Early builders: Augustinian Recollects**

*Joseph Nepomuceno Pavez* - He built the church and the convent in

1873.

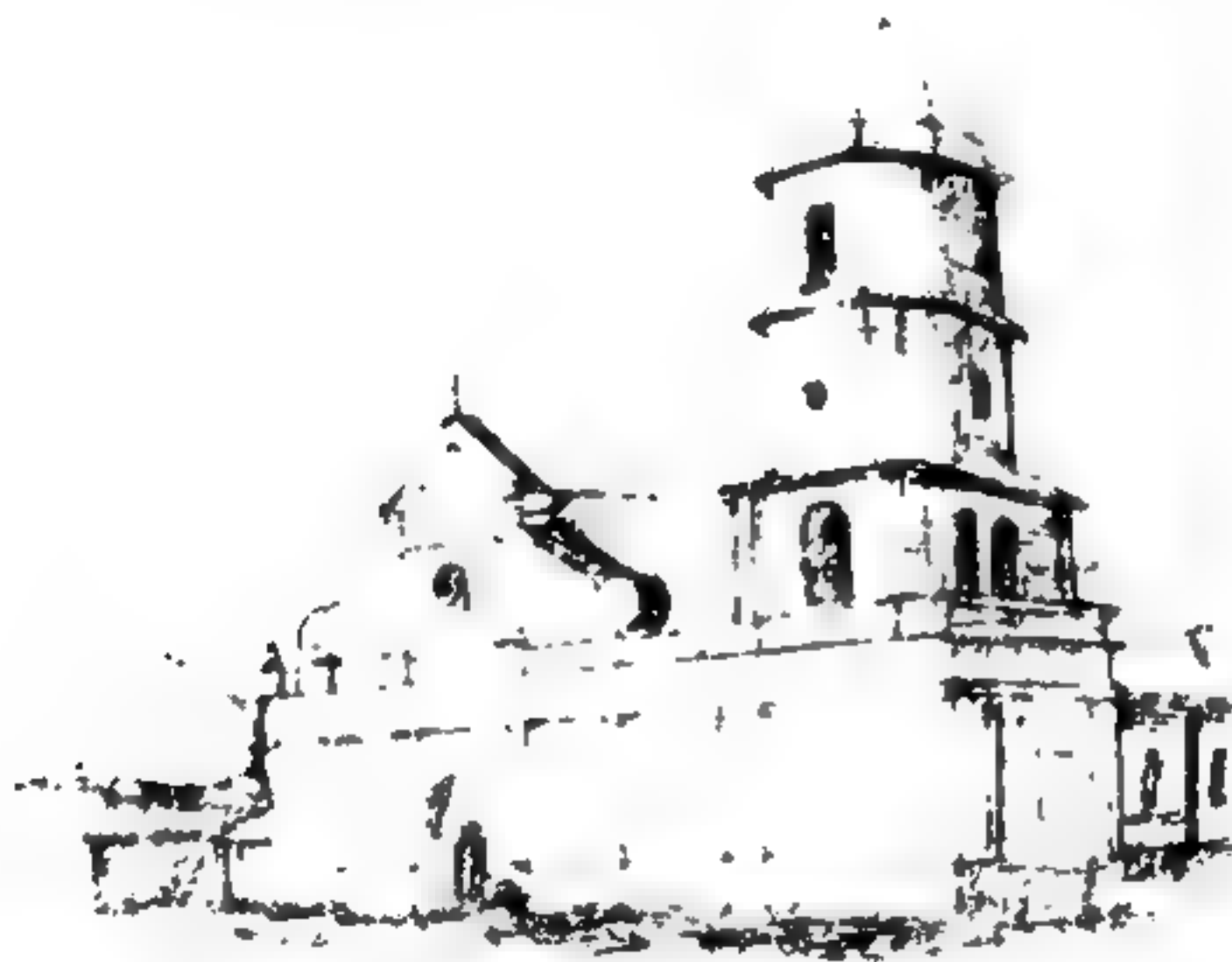
*Fr. Andres dela Santisima Trinidad* - He constructed the altar and the facade of the church.

*Julio Sadina*

He constructed the present church in 1863 with the plans prepared in Spain.

**Characteristic Architectural Features:**

The lower level of the church extends up to the bell tower forming as a huge base on which the tower and the pediment rest. The huge volute flowing down from the base of the pediment is typical of the Italian Baroque churches.



*Dauin, Bohol*

**DIMIAO, BOHOL**

**Construction Data:**

**Early builders: Jesuits**

The only available record indicates that the town was established as a parish in 1730 and the stone church was constructed with the assistance of the people.

### **Characteristic Architectural Features:**

This church is reputed to be one of the oldest churches in Bohol that remains intact. The church facade with flanking towers is a reflection of the Early Renaissance design. The pediment contains a smaller pediment placed at its base which forms as the pediment of a superpositioned order framing the main door and statue niche. A circular window is placed above the smaller pediment.

The square pillars which divide the facade into segments have their surface ornamented with carvings. The only opening in the lower level is the semicircular door entrance flanked on the sides by blind windows.



*Dimiao, Bohol*

### **DINGLE, ILOILO**

#### **Construction Data:**

**Early builders: Augustinians**

*Fr. Juan Fraile* - He started the construction of the present church in 1829.

*Frs. Fernando Llorente and Melquiades Arizmendi* - They continued the church construction in 1865-1874 and 1876-1887, respectively.

*Fr. Rafael Murillo*

- He completed the construction of the church in 1887-1893.

**Characteristic Architectural Description:**

Design of the facade gives an impression of plainness and massiveness. The undulating lines of the pediment and the superpositioned square piers suggest the use of the Baroque style. The circular windows of the choir loft relieves the monotony produced by the lower level.

Massiveness of the facade is further emphasized by the broken huge belltower at the left whose square base is as tall as the lower level of the church.



*Dingle, Iloilo*

**GAPAN, NUEVA ECIJA**

**Construction Data:**

**Early builders: Augustinians**

*Fr. Francisco Laredo*

- He began the construction of the present church with masonry from 1856-1864.

*Fr. Antonio Cornejo*

- He continued the church construction in 1864.

- |                              |   |  |
|------------------------------|---|--|
| <i>Fr. Leonardo Laneza</i>   | - | He completed the construction in 1869. |
| <i>Fr. Francisco Arriola</i> | - | He built the convent in 1879.          |

**Characteristic Architectural Description:**

The center of attention is the massive, square belltower placed above the flat-topped pediments. Sloping walls at the back form as a background to the concave raking cornice of the pediment. Superpositioned square piers have the Doric order in the lower level while the second level has the Ionic. The ends of the facade are in concave planes. Made of stone and bricks, this is considered the best church in Nueva Ecija.



*Gapan, Nueva Ecija*

**GUADALUPE, MAKATI**

**Construction Data:**

**Early builders: Augustinians**

Record regarding the beginning of church construction and the people responsible for it is uncertain. It was gathered that by 1632, the church, convent and belltower were completed.

In 1762, the British soldiers occupied the church and converted it into their



headquarters. They pillaged and ransacked the church. In 1880, an earthquake totally destroyed the church.

In 1898-1899, the church and the convent were burned down when the Filipino revolutionaries and later the Americans occupied the church. It was used as a garrison and headquarters by the Japanese during their occupation of Manila.

It was rebuilt after an agreement between Cardinal Rufino J. Santos and Fr. Casimiro Garcia, OSA Vicar of the Augustinians in the Philippines, was forged. The present church rose from the ruins of the old one.

- |                           |   |  |
|---------------------------|---|--|
| <i>Fr. Alonso Quijano</i> | - | He repaired the church from 1659-1662 which was damaged by the earthquake of 1658. |
| <i>Fr. Juan Olarte</i>    | - | He made additional repairs on the church and belfry in 1706.                       |
| <i>Fr. Jose Corugedo</i>  | - | He rebuilt the church in 1881-1885.  |

#### **Characteristic Architectural Features:**

The church is a Neo-Romanesque architecture. The main doorway has receding jambs with 'orders' and radiating arch which is decorated with coral carvings. Above the doorway is a circular window which is emphasized by moulded framing. The crowning feature of the church is the raking cornice with cresting and floral carvings.



*Guadalupe, Makati*

## GUAGUA, PAMPANGA

### Construction Data:

Early builders: **Augustinians**

There were indications that the church construction must have been begun by 1641.

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Jose Duque</i>        | - | He took charge of the construction of the church and convent with bricks and stone. |
| <i>Fr. Manuel Carillo</i>    | - | He was responsible for the construction of the present convent.                     |
| <i>Fr. Paulino Fernandez</i> | - | He constructed the dome of the church in 1886.                                      |

### Characteristic Architectural Features:

A Baroque church, the raking cornice in the form of large scroll of the pediment is designed with a background following its undulation. An added feature to the pediment is the circular window in its tympanum framed by a semicircular arch moulding. The superpositioned Doric columns are in pairs.



*Guagua, Pampanga*

## **GUIGUINTO, BULACAN**

### **Construction Data:**

**Early builders: Augustinians**

It is assumed that the church and convent must have been constructed in 1621 by its first ministers and that the construction must have continued up to 1691. Furthermore, it is also presumed that both structures were finished by 1734. On June 3, 1863, an earthquake damaged both structures causing the upper part of the belfry to fall off.

### **Characteristic Architectural Feature:**

The design of the church belongs to the High Renaissance. Crestings decorate the raking cornice of the pediment whose tympanum is relieved by a circular window located almost at the base. Paired columns are superpositioned. The terraced canopy is a latest addition.



*Guiguinto, Bulacan*

## GUIMBAL, ILOILO

### Construction Data:

Early builders: Augustinians

- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Juan Aguado</i>      | - | He began the construction of the present church.                               |
| <i>Fr. Juan Campos</i>      | - | He finished the construction of the church and built the convent in 1769-1774. |
| <i>Fr. Jose Oranguren</i>   | - | He enlarged the church in 1893 but was burned in 1895.                         |
| <i>Fr. Agustin Llorente</i> | - | He restored the church in 1896 and built its tower.                            |

### Characteristic Architectural Features:

Characteristic feature of the church is the half dome almost covering the segmental pediment. The paired columns with a lintel seem to support the half-dome. From the ends of the lintel is the curve line of the upper side walls.

Parallel horizontal stringcourses which extend up to the belfry seem to divide the church into two levels. The semicircular arch doorway is designed with decorative mouldings following the outline of the arch.



*Guimbal, Iloilo*

## **HERMOSA (LLANA), BATAAN**

### **Construction Data:**

**Early builders: Dominicans**

According to available records, the Dominicans built a stone church on a weak foundation so that in 1869, a secular priest made some changes in the construction. He built a new but quite heavy facade which resulted in the sinking of the structure. The data do not mention who built the present church and the periods of the construction.

### **Characteristic Architectural Features:**

The design of the church is generally Baroque in character with lancet windows and statued niches suggesting Gothic influence. The tower atop the pediment holds the eye of the observer. The facade is designed with receding planes of the side walls and advancing plane of the middle segment.



*Hermosa, Bataan*

## LAMBUNAO, ILOILO

### Construction Data:

Early builders: Augustinians

- |                                |   |  |
|--------------------------------|---|--|
| <i>Fr. Manuel Castardiello</i> | - | He completed the construction of the church in 1886. It was burned by the Revolutionaries in 1898. |
| <i>Fr. Jose Giraldez</i>       | - | He reconstructed the church in 1909.   |

### Characteristic Architectural Features:

Dominant feature of this Baroque church is the circular windows of the church and the bell tower. Over-all, church design is simple with the paired columns on pedestals providing additional relief to the plainness of the church facade. The pediment also displays its raking cornice of undulating lines in utmost simplicity. The topmost of the belltower at the right is a later remodel.



*Lambunao, Iloilo*



## LAOAG, ILOCOS NORTE

### Construction Data:

**Early builders: Augustinians**

Records show that a church already existed in 1661. Before 1675, the first stone church was constructed but an earthquake which occurred in November 14, 1675 damaged the church. After it was restored, a fire in 1843 partially destroyed the church. On September 17, 1983, the church suffered slight damages caused by an earthquake.

- Fr. Joseph Ruiz* - He restored the church after the earthquake.
- Fr. Vicente Barreiro* - He repaired the church after it was destroyed by a fire and he also built a new ~~convent~~.
- Fr. Santiago Muñiz and Engr. Antonio dela Camara* - repaired the church and convent after they were destroyed by an earthquake.

### Characteristic Architectural Features:

The church design is rather unusual without any distinct architectural style. The facade gives one a feeling of uneasiness brought about by the unproportional size of the small columns filling the second level pediment. The presence of too many features like niches, huge flower pot-like features aligned on top of each columns below, column capitals, square windows, and turrets above the raking cornice, indicate a lack of unity in the whole composition.

The chief contribution of the Laoag Church to the city's architectural landscape is its famous Sinking Belltower. A unique landmark, it is located some 85.00 meters away from the church. The chief reason for being located at a distance is to protect the church from the devastating effect in case an earthquake occurs. The earthquake of 1957 is said to have been the cause of the belltower's sinking.

The tower, 45.00 meters high with an estimated 90.00 meters diameter foundation, has sunk to approximately a half-storey high. The main entrance to the tower could no longer accommodate a man to pass through in an erect position.



*Laoag, Ilocos Norte*

## **LAS PIÑAS, RIZAL**

### **Construction Data:**

**Early builders: Augustinian Recollects**

***Fr. Diego Cerra***

- He constructed the church in 1792-1819 and the world famous Bamboo Organ in 1816-1824.

This is the first stone church built in the town. It was ruined in 1829, 1863 and 1880 and underwent several reconstruction. The last reconstruction was in 1975 undertaken by Archt. Francisco Mañosa.

### **Characteristic Architectural Features:**

The church facade is reminiscent of the Early Renaissance. The middle segment of the facade slightly advances. The pediment contain a statued niche. Door and window openings are with semicircular arches except for the large window above the main door which has a depressed three centered arch. Jambs of the openings are with fluted piers.

The huge, massive bell tower at the left of the church appears to be out of

proportion.



*Las Piñas, Rizal*

## **LILIO, LAGUNA**

### **Construction Data:**

**Early builders: Franciscans**

A church made of wood was constructed in October, 1620. In 1643, the construction of a concrete church was begun and completed in 1646. The construction of the convent was completed in the same year. An earthquake in 1880 partially destroyed the church which was reconstructed in 1885. On April 6, 1898, the church was totally burned.

### **Characteristic Architectural Features:**

The church facade is totally finished with bricks. The characteristic feature of the facade are the pediment whose raking cornice are in undulating lines and the superpositioned columns extending up to the pediment which eventually divide the facade into seven segments. The central segment has in its uppermost level a statue in a niche and on the second level, a relief carving showing the Baptism of Christ. The arch of the main doorway is finished with irregularly cut block of stones surmounted by layers of bricks. The bell tower at the right is

covered by a dome which is surmounted by a tower.



*Lilio, Laguna*

## **LIPA, BATANGAS**

### **Construction Data:**

**Early builders: Augustinians**

The first church was erected along the shore of Bombon Lake. It was destroyed during an eruption of the Taal Volcano in 1754. The church was transferred and reconstructed at its present site. The late Rufino Cardinal Santos awarded the title "Cathedral" to the church during his administration.

- |                                 |   |  |
|---------------------------------|---|--|
| <i>Fr. Ignacio Pallares</i>     | - | He began the construction of the church in 1779.       |
| <i>Fr. Manuel Galiana</i>       | - | He continued the construction of the church in 1787.   |
| <i>Fr. Manuel Diez Gonzalez</i> | - | He completed the construction of the transept in 1865. |
| <i>Fr. Benito Varas</i>         | - | He finished the construction of the church in 1865.    |

**Characteristic Architectural Features:**

Designed in the fashion of the High Renaissance style, a turret is found above the apex of the broken pediment. The dominant feature is the arches found at the middle segment of the facade: at the horizontal cornice of the pediment and the first level and the doorway. The five level domed bell tower completes the whole Renaissance composition.



*Lipa, batangas*

**LOBOC, BOHOL**

**Construction Data:**

**Early builders: Jesuits**

*Fr. Juan de Torres*

- He founded the parish in 1602 and constructed the church, convent and bell tower in the same year.

**Characteristic Architectural Features:**

This church contains the biggest number of murals on religious subjects done on its walls and ceilings. An Early Renaissance church facade, the characteristic feature of this church is the circular windows filling the tympanum

of the pediment which alternate with carvings. The second level has square windows alternating with statue niches. The first level has arcades separated by coupled columns.



*Loboc, Bohol*

## LOON, BOHOL

### Construction Data:

**Early builders: Augustinian Recollects**

- |                             |   |  |
|-----------------------------|---|--|
| <i>Domingo Escondrillos</i> | - | He was the Director of Public Works of Cebu who supervised the construction of the church in 1855. The church construction was finished in 1862. |
| <i>Fr. Felix Guillen</i>    | - | He made some renovations in the church especially the roof in 1893-1898.   |

### Characteristic Architectural Features:

Alice Coseteng in her book, *Spanish Churches in the Philippines*, mentioned that this church was considered as one of the best structures of its kind in the island. The wall surface of the two flanking towers are relieved with square and semicircular window openings as compared with the main facade. The main



facade is profuse with superpositioned columns and several decorative carvings placed around the windows of the second level. The horizontal stringcourse also contains these carvings. The uppermost level is the aisle wall capped by a triangular pediment from which sloping walls superimposed by concave walls extend the whole width of the main facade.



*Loon, Bohol*

## **LUBAO, PAMPANGA**

### **Construction Data:**

**Early builders: Augustinians**

Fr. Juan Gallegos built the first church and convent made of light materials. The second church, which is the present one, was damaged by an earthquake in 1645. It was enlarged in 1829 using masonry materials. In 1898 it was occupied by the Revolutionaries. Typhoons damaged the church in 1945 and 1962.

- |                                 |   |   |
|---------------------------------|---|---|
| <i>Fr. Francisco Coronel</i>    | - | He replaced the first building and constructed a new one built with strong materials. |
| <i>Fr. Geronimo de Vinasque</i> | - | He continued the construction work on the church in 1635.                             |

- |                               |   |  |
|-------------------------------|---|--|
| <i>Fr. Francisco Figueroa</i> | - | He completed the construction of the church in 1638. |
| <i>Fr. Antonio Bravo</i>      | - | He repaired the church in 1877.                      |

**Characteristic Architectural Features:**

This plastered stone facade church belongs to the Neo-Classic style. Attention is drawn to the center of the facade where the engaged piers spanned by a lintel frame the semicircular door entrance. Above this is another arrangement of single piers and lintel framing a rectangular window. Small niches along the sides of the window added a special effect to the whole frame. Above this second frame is a niched statue with a small segmental pediment above it. At the mid-section of this niche flows curvilinear lines to add elegance to the design. A sloping wall masking the roof terminates the upper end of the facade.



*Lubao, Pampanga*

**LUMBAN, LAGUNA**

**Construction Data:**

**Early builders: Franciscans**

- |                              |   |                                |
|------------------------------|---|--------------------------------|
| <i>Fr. Juan de Plasencia</i> | - | He designed and supervised the |
|------------------------------|---|--------------------------------|

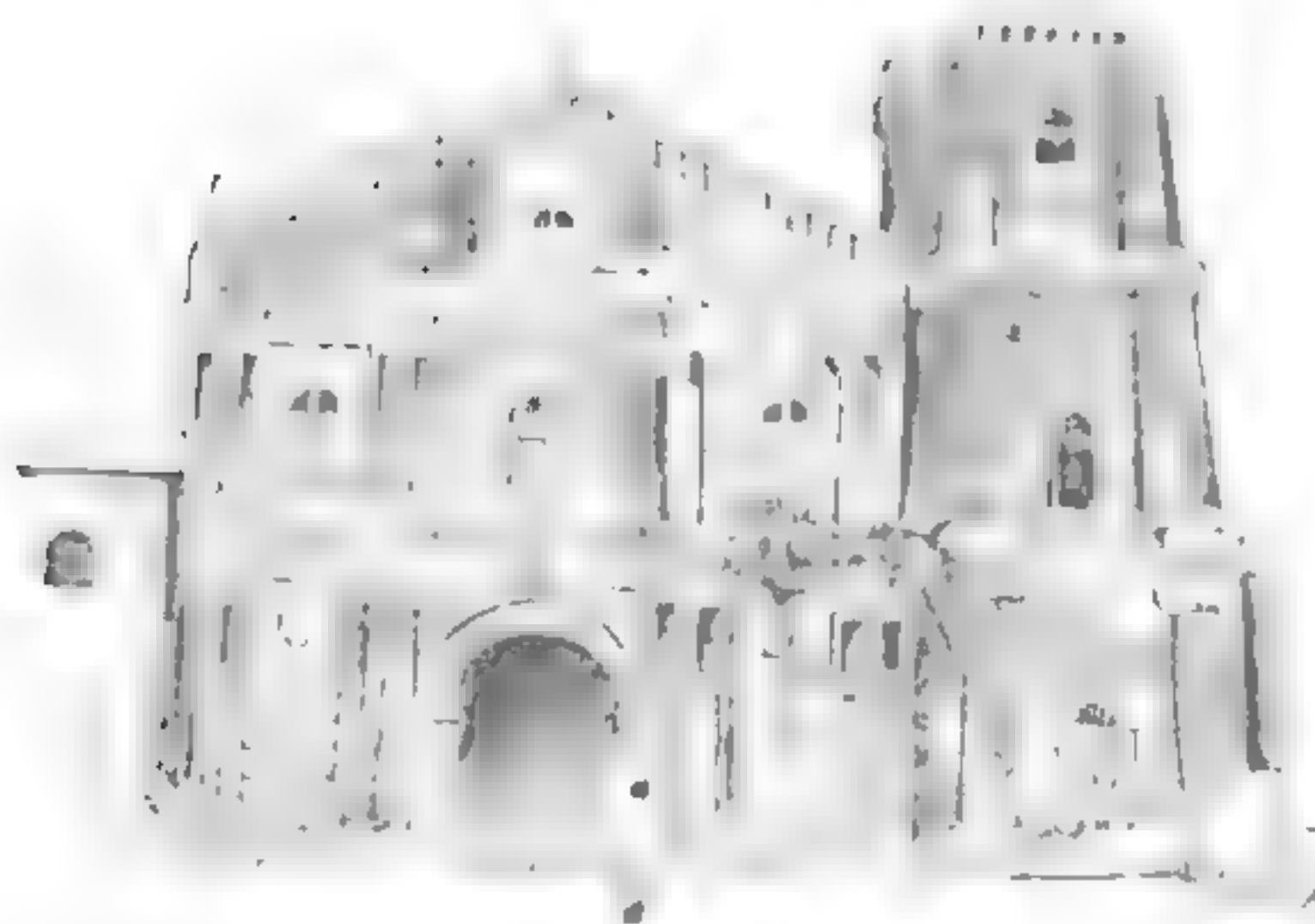
- San Pedro Bautista* - construction of the first church in 1578 which was made of wood and thatch.
- He began building the stone church which he left unfinished.

Later, the Governor General authorized a native named "Burlon" to finish the work. It was completed in 1600 and was considered as the first stone church built in Laguna. Its facade was destroyed during the earthquake of 1880.

- Fr. Gregorio Platero* - He temporarily repaired the church using light materials.
- Fr. Manuel Rodriguez* - He restored the sacristy in 1889.

### **Characteristic Architectural Features:**

This is an Early Renaissance church with its characteristic balustrade atop the raking cornice of the pediment. Superpositioned columns and piers divide the facade into three segments. The main doorway is recessed with the semicircular arch made of carved voussoirs and crowned with a keystone.



*Lumban, Laguna*

## LUNA, LA UNION

### Construction Data:

**Early builders: Augustinians**

*Fr. Mateo Bustillos* - He built the present church from 1695-1697 during his administration as parish priest.

It was reinforced with masonry and the roof was covered with G.I. sheets in 1829. An earthquake in 1854 damaged the church and the convent. Repair work was undertaken in 1863.

*Fr. Marcelino Ceballos* - He restored the church and enlarged the convent in 1876.

### Characteristic Architectural Features:

The facade of this Baroque church has the side walls unaligned with the middle segment. Although simple in execution, the angled walls provide design in itself. It tries to make the middle segment become the focal point. However, the ingredients to make the protruding middle segment interesting are absent. The balustraded pointed roof of the flanking towers tries to make up for this deficiency.



*Luna, La Union*

## MAASIN, LEYTE

### Construction Data:

Early builders: **Jesuits**

- |                             |   |   |
|-----------------------------|---|---|
| <i>Fr. Serapio Gonzales</i> | - | He began the construction of the church and convent.                                  |
| <i>Fr. Jose Peco</i>        | - | He continued the construction of the church in 1839 which he finished after 13 years. |

### Characteristic Architectural Features:

An Early Renaissance church, simplicity is achieved by the plainness of the wall. Monotony of the pediment is broken by a statued niche near the base of the pediment flanked by square windows on the sides and topped by a circular window above.

The first level contains coupled narrow piers flanking the semicircular arched doorway. The bell tower on the right stands tall and slender.



*Maasin, Leyte*

## **MABINI, PANGASINAN**

### **Construction Data:**

**Early builders: Augustinian Recollects**

**Record of the beginning of construction and people involved in the construction are not available. Only the following data are available:**

- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Mariano Torrente</i> | - | He repaired the church during his term in 1858-1872. |
| <i>Fr. Epifanio Vergara</i> | - | He made repair works on the church in 1893-1898.     |

### **Characteristic Architectural Features:**

An Early Renaissance church, the facade is characterized by giant Doric columns on pedestals covering the whole height of the first level. The paired columns at the center flanking the main entrance extends up to the pediment. Semicircular windows pierce the upper walls of the second level while a statued niche and circular windows on the sides fill the walls of the pediments. The bell tower on the left is a later addition.



*Mabini, Pangasinan*



## MAGALANG, PAMPANGA

### Construction Data:

**Early builders: Augustinians**

The construction of the church began in 1725. The following parish priests were involved in the construction of the first church: Fr. Martin Mendiguren, 1735; Fr. Gonzalo Salazar, 1737; Fr. Manuel Obregon, 1744; and, Fr. Agustin Galceran, 1745.

- |                               |   |  |
|-------------------------------|---|--|
| <i>Fr. Ramon Sarrionandia</i> | - | He built a new church at its present site in 1866.                       |
| <i>Fr. Baltasar Camara</i>    | - | He completed the facade of the church and the bell tower in 1875.        |
| <i>Fr. Fernando Vazquez</i>   | - | He put the finishing touches to the church.                              |
| <i>Fr. Toribio Fanjul</i>     | - | He made some renovations on the flooring of the church and the sacristy. |

### Characteristic Architectural Features:

The second level of the church seem to be a huge pediment whose raking cornice is in a segmented series of convex curves. Columns mark each segment while statued niches fill up the walls. The middle portion holds one's attention with the circular window containing the bust of Jesus Christ emphasized by radiating lines.

The projecting porch of the lower level is a later addition to this Baroque church.



*Magalang, Pampanga*

## **MAGSINGAL, ILOCOS SUR**

### **Construction Data:**

**Early builders: Augustinians**

*Fr. Gen. Alonso Cortes* - He started the construction of the first church from 1692-1695. It was finished in 1723.

Later, the church was destroyed by an earthquake and then burned by the rebel forces of Diego Silang. A second church was constructed in 1827.

*Fr. Pedro Berger* - He was responsible for the building of the brick bell tower in 1824.

*Fr. Jose Vasquez* - He made restoration work on the church in 1865 which was previously restored in 1848. He also constructed the present stone and brick convent.

### **Characteristic Architectural Features:**

The church follows the line of Neo-Classic design. The formality of the

design is made interesting with the presence of circular windows placed at the tympanum of the pediment and in pairs at the upper sides of the semicircular niched statue.



*Magsingal, Ilocos Sur*

## **MAJAYJAY, LAGUNA**

### **Construction Data:**

**Early builders: Franciscans**

The present church was erected after several others built before it were burned. Records show the following construction and reconstruction undertaken:

- |      |  |
|------|--|
| 1573 | - The first church made of bamboo and nipa was destroyed by fire in 1576.    |
| 1578 | - The burnt church was reconstructed but was again razed down by fire.       |
| 1606 | - A church made of stone was constructed but, in 1616 was destroyed by fire. |
| 1619 | - Another church was erected but was also burned in 1660.                    |

- |                                |   |  |
|--------------------------------|---|--|
| <i>Fr. Jose de Puertollano</i> | - | He built the present church in 1711-1730.                          |
| <i>Fr. Gregorio Platero</i>    | - | He repaired the roof and replaced it with galvanized iron in 1892. |

**Characteristic Architectural Features:**

The church is an Early Renaissance style with superpositioned single columns in three levels. Door and window openings as well as statued niches of the church are characterized by semicircular arches while a circular window is found in the pediment. The bell tower is located at the rear of the church and is topped by a pointed roof.



*Majayjay, Laguna*

**MALABON (TAMBOBONG), RIZAL**

**Construction Data:**

**Early builders: Augustinians**

- |                               |   |  |
|-------------------------------|---|--|
| <i>Fr. Diego de Robles</i>    | - | He started the construction of the first stone church in 1622. |
| <i>Fr. Francisco Valencia</i> | - | He added the transept to the church in 1835.                   |
| <i>Fr. Raimundo Cueto</i>     | - | Under the direction of Archts. Viña and                        |

*Archt. Luciano Oliver*

Urquiza, he added the two lateral sides and dome of the church in 1854.

- He was responsible for the construction of the Parthenon-like facade of the church and the twin towers. The construction was supervised by Fr. Martin Ruiz.

During the Japanese Occupation, the church was damaged and remained in that state for 20 years. It was restored in 1951.

**Characteristic Architectural Features:**

The portico of Ionic columns gives the church a resemblance to the Greek temples. The presence of arched openings on the walls behind the colonnade and the towers above the roof indicate that the facade was designed in the Graeco-Roman style.



*Malabon, Rizal*

## MALASIQUI, PANGASINAN

### Construction Data:

Early builders: Dominicans

- |                            |   |  |
|----------------------------|---|--|
| <i>Fr. Luis Delfin</i>     | - | He laid down the foundations of the facade of the church in 1746 but this together with the convent were burned in 1763. |
| <i>Fr. Salvador Tapias</i> | - | He began the construction of a brick church in 1773 and it was finished in 1780.   |

The church and convent which were completed in 1770 were destroyed by fire in February 29, 1820. In 1823, Both structures underwent repairs.

- |                               |   |  |
|-------------------------------|---|--|
| <i>Fr. Francisco Treserra</i> | - | He finished the building of the tower in 1863 and in 1864 he remodeled the sanctuary and the altars. |
|-------------------------------|---|--|

In 1878, the church and the convent were again burned. A new convent was constructed and finished in 1880. An earthquake in the same year occurred which caused the walls of the church to crack. Consequently, Fr. Jose Ma. Vitrian built a temporary chapel in 1882.

- |                            |   |   |
|----------------------------|---|---|
| <i>Fr. Juan Cardaba</i>    | - | He constructed a new church which was completed before 1885. But on March 16, 1892, an earthquake destroyed the church beyond repair. |
| <i>Fr. Salvador Millan</i> | - | He built the present church which was finished in 1897.   |

### Characteristic Architectural Features:

The unique feature of the church is found in the Baroque pediment of undulating lines in concave and convexes. Generally simple, the plain facade is broken by the pointed plaster reliefs flanking the windows of the upper level and the superpositioned columns flanked by pilasters.





*Malasiqui, Pangasinan*

## MALATE, MANILA

### Construction Data:

#### Early builders: Augustinians

In 1591, Malate had only one church and one convent. In 1645, the church and convent were damaged by an earthquake. Then in 1667, both structures were destroyed on orders of Gov. Sabiniano Manrique de Lara due to the threat posed by the pirate Koxinga.

- |                            |   |   |
|----------------------------|---|---|
| <i>Fr. Dionisio Suarez</i> | - | He began the construction of a new church (the second one) and convent made of bricks and stone in 1677-1679. |
| <i>Fr. Pedro de Mesa</i>   | - | He completed the construction in 1680.  |

In 1762, the British occupied the church and turned it into their headquarters. Serious damages were inflicted on the structures. A typhoon occurred on June 3, 1868 which further destroyed the church.

- |                               |   |  |
|-------------------------------|---|--|
| <i>Fr. Francisco Cuadrado</i> | - | He constructed the third church (the present one) in 1864. |
| <i>Fr. Nicolas Dulanto</i>    | - | He made some restoration work on the                       |

church. He was also responsible for the completion of the upper part of the facade.

During the Japanese occupation, both the church and the convent were burned down leaving only the walls. Rebuilding of the church was undertaken by the Colombian fathers during the 1950s.

#### **Characteristic Architectural Features:**

The design of the church facade is unusual with the use of trefoil blind arches which clearly indicate an influence of the Moorish art. Few openings suggest massiveness in the design. The attached belltowers give an impression of solidity and strength by its massiveness which tries to squeeze the middle part of the facade. The presence of the plain pediment suggests a Renaissance style of architecture while the solomonic columns superpositioned over the Romanesque columns suggest a touch of the Baroque style.



*Malate, Manila*

## MALOLOS, BULACAN

### Construction Data:

**Early builders: Augustinians**

The first church and convent were built of light materials in 1591.

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Roque Barrionuevo</i> | - | He reconstructed and enlarged both buildings in 1691.   |
| <i>Fr. Fernando Sanchez</i>  | - | He reconstructed the buildings using strong materials in 1734.  |
| <i>Fr. Juan de Mesequer</i>  | - | He completed the construction work in 1740.   |
| <i>Fr. Jose de Vivar</i>     | - | He made some minor restoration work on the buildings in 1753. In 1813 a fire destroyed both structures. |
| <i>Fr. Melchor Fernandez</i> | - | He began reconstruction work in 1819. In 1863, an earthquake caused severe damages on both structures.  |
| <i>Fr. Ezequiel Moreno</i>   | - | He restored the church and convent in 1859-1872. Again an earthquake destroyed the convent in 1880.     |
| <i>Fr. J.M. Tombo</i>        | - | He restored the convent in 1883.  |
| <i>Fr. Felipe Garcia</i>     | - | He completed the restoration work in 1844.  |

In 1898, the Revolutionaries burned the buildings. Under the direction of Engr. Alfredo Aldaba, several restoration work were done from 1963 onwards. In 1975, the convent was reconstructed.

### Characteristic Architectural Features:

In the second level, the broken pediments of the huge order and the arch order found in its lower part suggest a Baroque style. As a whole, however, the design is patterned after the High Renaissance architecture. Triglyphs are found underneath the horizontal cornice of the huge order.

The superpositioned Doric columns gave height to the structure. The belltower on the right further heightened the whole composition.



*Malolos, Bulacan*

## MANAOAG, PANGASINAN

### Construction Data:

#### Early builders: Dominicans

- |                                 |   |  |
|---------------------------------|---|--|
| <i>Fr. Juan de Jacinto</i>      | - | He conceived the idea of building a chapel dedicated to Our Lady of the Rosary. Records indicate that the church built was made of light materials like nipa and bamboo. |
| <i>Fr. Diego de Ballesteros</i> | - | At the close of the 17th he thought of transferring the church "to the west of Baloquin". He began the construction but later abandoned the idea.                        |
| <i>Capt. Gaspar de Gamboa</i>   | - | He constructed a church made of bricks which was finished in 1720. He donated the church to the Dominicans on June 8, 1722.  |

In 1880, the belfry was demolished due to some cracks caused by an earthquake. In 1882, renovation to enlarge the church began but an earthquake which occurred on March 16, 1892 caused damages to the on-

going construction which led to the demolition of the half-finished structure.

- |                              |   |  |
|------------------------------|---|--|
| <i>Fr. Hilario del Campo</i> | - | By 1896, the church he was building already had walls high enough to support the roof.   |
| <i>Fr. Jose Ma. Puente</i>   | - | He was the successor of Fr. del Campo and it was during his term when the Philippine Revolution broke out. Continuance of the construction work on the church was halted. On May 10, 1898, the insurgents burned the church. |
| <i>Fr. Pacis</i>             | - | After the Revolution, he built a little chapel made of nipa and bamboo.  |

From 1901, the following Dominican friars continued the work on the church began by Fr. Pacis: Fr. Cipriano Pampliega, Fr. Mariano Revilla and Fr. Jose Bartolo. The church was completed in 1906. Improvements on the church were made in 1912 but again it suffered damages during the Second World War. Fr. Andres Duque proposed the present church facade which was completed in 1931-32.

### **Characteristic Architectural Features:**

Piers of the first and second levels are superimposed. The third level is designed as a small temple atop the whole composition.



*Manaoag, Pangasinan*

## MANGATAREM, PANGASINAN

### Construction Data:

Early builders: **Dominicans**

- |                                       |   |   |
|---------------------------------------|---|---|
| <i>Fr. Joaquin Perez</i>              | - | He built a wooden church and brick convent in 1835-1844 but both were burned in 1862. |
| <i>Fr. Manuel Alvarez del Manzano</i> | - | He laid down the foundations of the present church.                                   |
| <i>Fr. Suarez</i>                     | - | He continued until 1875 the construction work on the church began by Fr. del Manzano. |
| <i>Fr. Vicente Izsequi</i>            | - | He finished the church and constructed the present convent from 1875-1886.            |

### Characteristic Architectural Features:

For a time this church held the distinction of being the largest and most artistic in the entire country. An Early Renaissance church, the simple facade has a low pediment. The upper and lower levels are separated by dentil-like elements. Niches, windows and the doorway relieve the monotony of the simple facade.



*Mangatarem, Pangasinan*



## **MANILA CATHEDRAL**

### **Construction Data:**

#### **Early Builders: Dominicans**

The first church made of nipa and bamboo was built in 1571 by Fr. Juan de Vivero. It was the first parochial church in Manila.

In 1581, Fr. Domingo de Salazar arrived in Manila. He converted the church into a cathedral during his administration.

The first church building suffered damages wrought by a typhoon in 1582 and fire in 1583. A second structure was built in 1592 but an earthquake in 1600 destroyed the unfinished cathedral. A third structure was built in 1614 but was again destroyed by another earthquake in 1615.

Archbishop Miguel Millan de Poblete worked for the reconstruction of the cathedral in 1653. He laid the first stone on April 20, 1654. Towards the end of the 17th century, Archt. Diego Camacho y Avila, built the tower at the left.

An earthquake which occurred on June 3, 1863 destroyed the cathedral. Construction of the fourth cathedral began in 1871 with the following undertaking the work: Archt. Luciano Oliver (1872), Archt. Vicente Serrano Salaverria (1872), Engr. Eduardo Lopez Navarro (1873) and Manuel Ramirez Bazan (1878). In 1880, an earthquake destroyed the four story bell tower.

A fifth cathedral was built but was destroyed by the war in 1945. From 1954-1958 the present cathedral (the sixth) was built. Today it is known as the Basilica of the Immaculate Conception.

### **Characteristic Architectural Features:**

The cathedral is Neo-Romanesque in character with the jambs and arch of the triple doorway in receding planes without "orders". A rose window dominates the upper level of the facade. Consoles decorate the underneath of the cornices while corbeled arches are used along the lateral walls. Statues on pedestals complete the whole composition.



*Manila Cathedral*

## **MIAGAO, ILOILO**

### **Construction Data:**

**Early builders: Augustinians**

According to records, the church had been completed three years before the arrival of the Spanish priests in 1734. In 1741 the church was burned down by Muslim pirates.

*Fr. Fernando Comporredondo* - He built a second church in 1744-1750 which was burned by Muslim pirates in 1754.

*Fr. Francisco Gonzalez Maximo* - He built another church at a new site in 1786. This church-fortress was completed in 1797.

*Fr. Agustin Escudero* - He made some restoration in 1864.

*Fr. Jose Sacristan* - He decorated the interior of the church.

The church was burned by the Revolutionaries in 1898 and by the insurgents during the Phil-Am War. It was restored in 1948 and 1959 by

Msgr. Wenceslao Enojo and Msgr. Leonardo Javillo, respectively. The last restoration was undertaken by the National Historical Institute under the chairmanship of Esteban A. Ocampo. On August 1, 1973 it was declared a National landmark through the Presidential Decree issued on August 1, 1973.

**Characteristic Architectural Features:**

This church fortress was built to avert raids of the Muslim pirates. Characteristic feature of the church is the profuse carvings decorating the facade which displays an example of Filipino folk art. The semicircular doorway is crowned by a huge stylized acanthus. Nighed statues flank the doorway while above the statue is housed in a very ornately designed niche.

The pediment is decorated with carvings in foliage form. At its base are oblong windows.

Flanking the facade are massive bell towers square in plan and in diminishing sizes. Corners of these towers are strengthened by 3/4 circular buttresses. Unique features of the towers are: 1) the difference in the number of their levels where the right has three levels while the left has four; 2) the roof of the right tower is in high pointed form while the left is in a low pitched roof.



*Miagao, Iloilo*

## MINALIN, PAMPANGA

### Construction Data:

Early builders: **Augustinians**

Records show that the church was finished before 1834 and was reconstructed in 1854.

*Fr. Isidro Bernardo* - He restored and decorated the church in 1877.

*Frs. Galo dela Fuente and Vicente Ruiz* - They made some repairs on the church in 1885 and 1895 respectively.

### Characteristic Architectural Features:

This three-level Renaissance church is distinguished by its unique pediment and superpositioned coupled Corinthian columns. The raking cornice of the pediment is balustered while the tympanum is broken into two levels by a horizontal stringcourse which is supported by coupled columns on both ends. Above the pediment is a lantern-like campanille. The semicircular arch of the main doorway and the arch of the window above it are decorated with floral carvings. The flanking octagonal belltowers frame the whole composition.



*Minalin, Pampanga*

## MINGLANILLA, CEBU

### Construction Data:

#### Early builders: Augustinians

- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Miguel del Burgo</i> | - | He completed the construction of a church in 1878.       |
| <i>Fr. Nicolas Lopez</i>    | - | He began the construction of the present church in 1880. |
| <i>Fr. Juan Alonso</i>      | - | He completed the construction of the church in 1886.     |

Both Fr. del Burgo and Fr. Alonso built the convent with wood and masonry in 1877 and 1878-1886 respectively.

### Characteristic Architectural Features:

The pointed roof of the flanking towers with pinnacles on the four corners of the lower part of the roof gives an impression of an Early Gothic design. The pointed aisle roof and the pointed canopy of the main door entrance add to that Gothic impression. However, with the presence of semicircular door and windows the impression shifts to Early Renaissance.



*Minglanilla, Cebu*

## MORONG, RIZAL

### Construction Data:

Early builders: Franciscans

This church, declared a National Treasure, had its original structure built on the opposite side of its present location in 1612. After the original structure was destroyed by a fire, a new one was rebuilt on the present site in 1615 with Chinese craftsmen making up most of the labor force and is elevated 30 feet above the rest of the town.

- |                                  |   |   |
|----------------------------------|---|---|
| <i>Fr. Blas dela Madre</i>       | - | He was responsible for the construction of the present stone and mortar church in 1615. |
| <i>Don Bartolome de Palatino</i> | - | He designed the facade of the church.   |
| <i>Fr. Maximo Rico</i>           | - | He built the bell tower in 1850-1853.   |

### Characteristic Architectural Features:

This is one of the few churches whose elaborate facade stands out due to its being heavily influenced by Spanish Baroque architecture. The single bell tower above the main entrance, which forms as a landmark, is characteristic of European churches. Attention is focused on the central segment because of its advancing mass.

The church levels are identified through the decorative mouldings of the horizontal stringcourses accompanied by balustrades.

Elegance in the overall design is achieved by the curved line formed by the stringcourse and balustrade of the side walls which carry the eyes to focus on the bell tower and the segmental pediment elaborately decorated with carved cornice and carved tympanum. The superpositioned Doric columns are another element that lead the eyes towards the bell tower.





*Morong, Rizal*

## **NAGA, CAMARINES SUR**

### **Construction Data:**

**Early builders: Franciscans**

The construction of the present church to replace the original one which was destroyed in 1768 was begun in 1808. It suffered some damages from typhoons in 1856 and 1887.

### **Characteristic Architectural Features:**

Church facade is flanked by massive bell towers. Each level of the bell tower is marked by enclosing balustrades which are characteristic of the Renaissance style. Superpositioned columns, statued niches and the slight curving of the end walls at the second level break the monotony induced by the plainness and massiveness of the wall.



*Naga, Camarines Sur*

## **NAGA, CEBU**

### **Construction Data:**

**Early builders: Augustinians**

- |                           |   |   |
|---------------------------|---|---|
| <i>Fr. Simon Aguirre</i>  | - | He constructed the church in 1839 following the plans prepared by Bishop Gomez Marañon. |
| <i>Fr. Enrique Magaz</i>  | - | He began the construction of the convent in 1864.                                       |
| <i>Fr. Gregorio Ros</i>   | - | He continued the construction work on the convent in 1882.                              |
| <i>Fr. Roman Gonzalez</i> | - | He finished the construction of the convent in 1887.                                    |

In November 25, 1876, the bell tower was destroyed by a typhoon but which was later repaired. Then again in 1942, the bell tower together with the convent, was destroyed. Msgr. Cesar Alcosoba built a new tower and convent in 1974.

**Characteristic Architectural Features:**

The church design is rather unusual due to the decorations found in the upper level of the facade. There is no distinct architectural style. We may refer to the upper level as the pediment whose sides are decorated with dancette or zigzag moulding. The tympanum is filled with decorative relief carvings of radiating pattern. A small statue niche can be found in the base of the pediment.

The frieze is also heavily decorated with Roman-like acanthus leaf patterns and flutes. Below this decoration are what seem to be carved metopes.

The lower level has a triangular arched recessed doorway with moulded doorjambs. Square piers flank the door opening. The square windows provide contrast to the whole composition.



*Naga, Cebu*

**NAGCARLAN, LAGUNA**

**Construction Data:**

**Early builders: Franciscans**

*Fr. Cristobal Torres*

- He supervised the construction of the first church which was made of stone and

- |                                 |   |   |
|---------------------------------|---|---|
|                                 |   | brick in 1752. In 1781, this church was burned.   |
| <i>Fr. Atanacio de Argobajo</i> | - | He began repairs on the church after it was damaged by the fire in 1781.                    |
| <i>Fr. Fernando dela Puebla</i> | - | He continued the repairs on the church and constructed the four-storey bell tower.          |
| <i>Fr. Vicente Belloc</i>       | - | He undertook general restoration work on the church in 1845 and also constructed the choir. |

### **Characteristic Architectural Features:**

One unusual feature of the facade is found in its columns. The superpositioned orders have single columns on the second level and coupled columns in the first level. Furthermore, the second level columns reach only halfway on the walls. The raking cornice of the pediment has a slight curvature suggesting an influence of Baroque.

The belltower is also unusual with the Muslim inspired crenelation on its topmost which is the latest restoration work.



*Nagcarlan, Laguna*

## **NARVACAN, ILOCOS SUR**

### **Construction Data:**

**Early builders: Augustinians**

The present church, considered as the third one, was constructed in 1701. It was damaged in 1707 and was burned together with the convent. The church suffered severe damage during the World War II.

- |                           |   |  |
|---------------------------|---|--|
| <i>Fr. Jose Corugedo</i>  | - | He rebuilt the old church and the convent. |
| <i>Fr. Benito Rosendo</i> | - | He built the five-storey bell tower.       |

### **Characteristic Architectural Features:**

Baroque in character, the facade is characterized by the massing of piers in various levels and receding sizes topped by finials in bulbous form. The middle segment of the facade is crowned with a stepped block from whose base emanates the huge scroll that sweeps downward to the top of the outermost piers.

The main entrance is in the form of an elliptical arch resting on piers. Above it is a free-standing niche with tall semicircular opening forming as a background. Shorter semicircular windows pierce the side walls. At the right of the church is the four-storey octagonal bell tower topped by a compound dome.



*Narvacan, Ilocos Sur*

## OBANDO, BULACAN

### Construction Data:

Early builders: Franciscans

*Fr. Manuel de Olivencia* - He constructed the first church on April 29, 1754.

A second church made of stone was constructed but the war in 1945 destroyed it. Two years after the war, Fr. Marcos C. Punzal reconstructed the church to its present one.

### Characteristic Architectural Features:

The church is designed in the Late Renaissance style. Aside from the superpositioned columns, the facade is characteristic in its pediment which has a statued niche framed by a pedimented order. Circular windows flank this framing. The apex and the massive piers which terminate the base of the pediment are decorated by pinnacles.

The bell tower stands quite unproportionately at the left of the church. The canopy on the main entrance is the latest addition.



*Obando, Bulacan*



## ORANI, BATAAN

### Construction Data:

Early builders: **Dominicans**

*Fr. Fermin P. de San Julian* - He was the parish priest towards the end of the 19th century to whom the beautification and improvement of the church is attributed. This church gave Orani the distinction of having the best church and convent in the entire Bataan province.

### Characteristic Architectural Features:

The pediment with flowing huge scrolls dominates the third level of the facade. Square piers terminated by urn-like pinnacles flank the facade. Regularly spaced coupled columns alternate with pedimented windows. The horizontal cornice of the pediment is decorated with triglyphs.



*Orani, Bataan*

## ORION, BATAAN

### Construction Data:

Early builders: Dominicans

Towards the end of the 17th century, Orion was said to have a large convent and a massive beautiful church. When the Dominicans returned to the town in 1832, they made some repair works on the church. In 1852, the church was extensively damaged by an earthquake.

- |                          |   |  |
|--------------------------|---|--|
| <i>Fr. Miguel Fuster</i> | - | He began the repair works on the church. |
| <i>Fr. Jose Auli</i>     | - | He built the dome of the church.         |

### Characteristic Architectural Features:

The pediment provides the center of interest in the whole composition. The raking cornice is a combination of sloping straight lines emanating from the basket-handle arch. The square-headed window in the tympanum is framed by a pier and lintel arrangement and flanked by circular windows. Flat pilasters terminating on the top by pinnacles relieve the wall of the facade. The terraced projecting porch is a latest addition.



*Orion, Bataan*

## **PACO, MANILA**

### **Construction Data:**

**Early builders: Franciscans**

In 1580, the first church built was made of nipa and bamboo.

*Fr. Juan de Garrovillas* - He rebuilt the church using stone materials in 1599-1601.

In October 3, 1603, the church was attacked and burned by the Chinese. It was repaired in 1606 and rebuilt with stone materials. In 1762, the church suffered another destruction when the English forces who occupied Manila burned the church. In 1791, a temporary church made of bamboo and nipa was erected.

*Fr. Joaquin Segui* - He constructed the stone convent in 1793-1794 which was repaired in 1854. In 1880, this convent was ruined by an earthquake.

*Fr. Bernardo dela Concepcion* - He began the construction of a new church in 1809 and completed in 1814. It was called "Antigua Iglesia de Paco". In 1852 and 1880, earthquakes destroyed the church.

*Fr. Miguel Richar* - He built the bell tower in 1839-1841 which was destroyed by an earthquake in 1852.

*Fr. Gilberto Martin* - He began the reconstruction on the church in 1881. When this was about to be completed, a typhoon in 1892 partly destroyed the church. In 1896, Fr. Martin completed the reconstruction work.

On February 5, 1899, during the Fil-Am War, the church was bombed and completely burned. A Belgian mission took possession of the burned church in 1909 and in the following year, Fr. Raymundo Esquinet worked for the construction of a temporary church made of concrete at the site near the destroyed church. In 1924, Fr. Jose Billie proposed a newer and much larger church. The cornerstone of the present church was laid in August, 1931.

### **Characteristic Architectural Features:**

The church facade, flanked by tall bell towers, possesses a Neo-Classic style of architecture. The terraced arcaded portico provides a dramatic entrance to the church. The Corinthian columns on the first and second levels of the church plus the triangular pediment give the facade the Classic aura of serenity.



*Paco, Manila*

### **PAETE, LAGUNA**

#### **Construction Details:**

**Early builders: Franciscans**

This town was founded in 1580 by Fr. Juan de Plasencia. In 1602, a church was constructed. In the article "The Town Right Under the Kitchen of Heaven Celebrates It's 400th Birthday" by Margot J. Bateria which appeared in the July 20, 1980 issue of the Philippine PANORAMA, Ms. Bateria mentioned that the church was built in 1646. She may be referring to a second church built since the gap between the two years is quite wide.

- |                                  |   |  |
|----------------------------------|---|--|
| <i>Fr. Francisco dela Fuente</i> | - | He rebuilt the 1646 church in 1717.              |
| <i>Fr. Luis de Nambroca</i>      | - | He almost completely rebuilt the church in 1840. |

In 1880, an earthquake destroyed the church. It destroyed the roof and part of the walls.

*Fr. Pedro Gallano* - He built a new church in 1884 which was damaged in August 2, 1937 by an earthquake.

**Characteristic Architectural Features:**

The second level of this Renaissance church forms as the pediment of the whole facade. The stone carvings at the tympanum, the lacy impression of the seried pinnacles above the raking cornice of the pediment and the carved piers forms are the characteristic features of the church. The semicircular main door and the circular window breaks the massiveness of the facade. The terraced pointed dome of the belltower at the right manifests Muslim influence on the whole structure.



*Paete, Laguna*

## PAGSANJAN, LAGUNA

### Construction Data:

Early builders: Franciscans

*Fr. Agustin dela Magdalena* - He was the first curate of the parish which was founded in 1687. He built a chapel made of bamboo and nipa.

In 1690, Miguel Guan-Co and Alguacil Mayor Alfonso Garcia reconstructed the chapel built by Fr. Magdalena.

*Fr. Joaquin de Coria* - He made some improvements on the church in 1853.

*Frs. Serafin Linares and Cipriano Bac* - They added the transept in 1872.

During the Second World War, the church suffered some damages.

### Characteristic Architectural Features:

The center of interest is the axis of the church's Early Renaissance facade. An arch order above the semicircular choir loft window provides series arches in diminishing sizes together with the main door.



*Pagsanjan, Laguna*



## **PAKIL, LAGUNA**

### **Construction Data:**

#### **Early builders: Franciscans**

- |                             |   |   |
|-----------------------------|---|---|
| <i>Fr. Francisco Baraja</i> | - | He constructed in 1676 the first church of bamboo and nipa. |
| <i>Fr. Fernando Haro</i>    | - | He reconstructed the church made of stone in 1732.          |

In 1739, a fire destroyed the church. It was reconstructed and was finished in 1767. In 1777 the belfry was added. In 1851, another fire destroyed the church.

- |                             |   |   |
|-----------------------------|---|---|
| <i>Fr. Joaquín de Coria</i> | - | He made some repairs on the church in 1840. |
|-----------------------------|---|---|

The church and rectory were burned in 1851 but were repaired in 1852.

- |                                  |   |   |
|----------------------------------|---|---|
| <i>Fr. Juan Llarena</i>          | - | He rebuilt the church but an earthquake in 1881 destroyed the belfry and the church's roof. |
| <i>Fr. Juan de Dios Villajos</i> | - | He made repairs on the roof of the church and replaced it with galvanized iron in 1881.     |
| <i>Fr. Paulino Camba</i>         | - | He remodeled the altar in 1883.   |

An earthquake which occurred in 1937 badly damaged the church. Fr. Federico Diaz Pines repaired the church.

### **Characteristic Architectural Features:**

The design of the facade is heavy with mouldings. Jambs of door and window openings and statued niches are moulded while the raking cornice is decorated with the Egyptian coil spiral which breaks the total Renaissance design. The tympanum of the pediment is also heavily decorated with decorated extended stone piers, moulded circular windows and statued niche framed by coupled columns and oversized keystone. The decorations on the belltower complements with the whole composition.



*Pakil, Laguna*

## PANAY, CAPIZ

### Construction Data:

**Early builders: Augustinians**

The construction of the first church is said to have been finished even before 1692. It was damaged by the typhoons of 1874 and 1875.

This church has an unusually large bell which was made from approximately 70 sacks of coins donated by the townspeople. The bell measures about 2.10 meters in diameter, 150 meters in height and has a weight of 10,400 kilograms.

- |                           |   |  |
|---------------------------|---|--|
| <i>Fr. Miguel Murguia</i> | - | He made reconstruction work on the church in 1774. |
| <i>Fr. Jose Beloso</i>    | - | He reconstructed the church in 1884.               |
| <i>Fr. Lesmes Perez</i>   | - | He made some repair works on the church in 1895.   |

### Characteristic Architectural Features:

The raking cornice of the pediment is in undulating lines which suggests the

Baroque style. The tympanum of the pediment has a statued niche flanked on the sides by decorative stone blocks. The coupled piers which divide the facade in three segments are topped by pinnacles. Statued niches dominate the facade together with the coupled piers.



*Panay, Capiz*

## PAOAY, ILOCOS NORTE

### Construction Data:

**Early builders: Augustinians**

- |                              |   |  |
|------------------------------|---|--|
| <i>Fr. Antonio Estavillo</i> | - | He was responsible for the construction of the present church in 1699 and which was completed in 1702. |
| <i>Fr. Tomas Torres</i>      | - | He enlarged the belltower.   |
| <i>Fr. Jose Nieto</i>        | - | He installed five bells in the tower in 1818.  |
| <i>Fr. Valentin Aparicio</i> | - | He restored the convent in 1884 which was built in 1710.   |
| <i>Fr. Ruperto Rodriguez</i> | - | He made repairs on the church in 1865.   |
| <i>Fr. Baldomero Real</i>    | - | He made major restoration work on the buildings in 1889-1898.  |

### **Characteristic Architectural Features:**

Declared a National Landmark for its architectural style and its cultural value, this church is considered one of the most striking church architectures in the country. The style of architecture it adopted is a mixture of Gothic with the presence of pinnacles; Baroque because of the graceful curving and flowing scrolled buttresses supporting the lateral walls; and, an impression of Buddhist architecture evidenced by the massive stone facings heaped on the facade resembling the design of Buddhist temples. The elevation of the facade is generally divided by horizontal stringed cornices into two main parts. The lower part is a base of plain wall relieved by square pillars while the upper part is a huge pediment which is again divided by horizontal cornices. The square piers at the lower part extend vertically to the pediment and are capped by pinnacles. The pediment is decorated with rosettes, foliage, volutes, the royal emblems and coat of arms alternated with niches. The apex of the pediment is decorated with an empty niche which in turn is capped by a pyramidal tip.

To give drama to the play of lines in its design, the triangular form of the facade, softened by crenelation and finials, extends to the ground by curving wavy scrolls which provide a graceful curvilinear movement to the huge buttresses.

Enchanting indeed is Paoay Church because the facade changes in various style and character of Baroque, Gothic, Mexican and Buddhist temple architecture depending on the perception it leaves on an individual's eye. Yet each style becomes distinctive in itself not becoming mixed-up with the other styles, thus, not producing a confused kind of architecture. Though a distinct European style of architecture is perceived in each characteristic detail, it cannot be denied that Paoay Church is an embodiment of a unique Filipino expression of architecture.



*Paoay, Ilocos Norte*

## **PARAÑAQUE, RIZAL**

### **Construction Data:**

**Early builders: Augustinian**

*Fr. Dionisio Suarez*

- He began the construction of a new church in 1638-1642 to replace an old one which he inherited. The church and convent were completed in 1645.

Due to the threat of the pirate Koxinga, Gov. Sabiniano Manrique de Lara ordered the destruction of the church. However, with the pleadings of Fr. Suarez, its destruction was averted. Towards the end of the 17th century the convent was rebuilt. In 1762, British troops occupied the church and convent and during the American occupation, a bomb destroyed the roof of the church and the columns which carried the choir loft.

### **Characteristic Architectural Features:**

The pediment forms as the unique feature of the facade. Huge scrolls flank the Muslim influenced feature at the center. Wide adobe walls flank the whole church facade. The presence of superpositioned fluted piers and semicircular

arched door and window openings provide a touch of the Renaissance style. The bell tower at the right displays a massive buttress at the corner of its base.



*Parañaque, Rizal*

## **PASIG, RIZAL**

### **Construction Data:**

**Early builders: Augustinian**

*Fr. Juan de Alva* - He built the first temporary church and convent.

The present church is said to have been constructed in 1639 and must have been finished in 1762. It underwent repairs in 1764.

*Fr. Felix Trillo* - He supervised the construction of the stone convent in 1722-1747.

*Fr. Simon Barroso* - He restored the church in 1879.

### **Characteristic Architectural Features:**

The facade reminds one of a typical Italian Renaissance church except for the presence of the massive five-level belltower at the left. Superpositioned Doric



columns placed on pedestals, triglyphs separating the three levels from one another, balustrades lacing the raking cornice of the pediment, and the semicircular arched doors and windows are Classic features adopted for the church design.



*Pasig, Rizal*

## **PILA, LAGUNA**

### **Construction Data:**

**Early builders: Franciscans**

The first church and convent were completed in 1618. But because of frequent flooding at its original site it was transferred to its present site in 1800.

*Frs. Antonio Argobejo and Domingo de Valencia* - The present church was built and completed in 1849 under the guidance of these two priests.

The church and the convent were badly damaged during the earthquake that hit the town in 1880. The tower of the church toppled down.

*Fr. Damaso Bolaños* - He began the repair works on the church.

- |                                  |   |                                       |
|----------------------------------|---|---------------------------------------|
| <i>Fr. Lope Toledo</i>           | - | He rebuilt the tower.                 |
| <i>Fr. Francisco Sta. Olalla</i> | - | He finished the repair works in 1896. |

**Characteristic Architectural Features:**

An Early Renaissance facade, the raking cornice of the pediment is characterized by balustrade while the pediment itself has a statued niche framed by an arch order. Windows on the second level are pedimented. Superimposed Doric columns divide the facade into three segments.



*Pila, Laguna*

**PLARIDEL (QUINGUA), BULACAN**

**Construction Data:**

**Early builders: Augustinians**

- |                          |    |   |
|--------------------------|----|---|
| <i>Fr. Tomas Quijano</i> | q- | He built the church made of strong materials in 1722. |
|--------------------------|----|---|

In 1772, it was partly burned but was immediately repaired. On June 3, 1863 an earthquake damaged the church but was restored on the same year.

**Characteristic Architectural Features:**

This Baroque church has the raking cornice of the pediment in a huge scroll decorated with floral carvings. The tympanum, finished with adobe stone, is filled with sprinklings of bas-reliefs. The white-painted plaster finish of the stringcourses emphasizes the levels of the facade. The main doorway is spanned by a round trifoliated arch, massive piers, marking the width of the facade, provides an impression of strength. The porched canopy is a later addition.

The bell tower at the left is designed in the typical Renaissance bell tower.



*Plaridel (Quingua), Bulacan*

**QUIAPO, MANILA**

**Construction Data:**

**Early builders: Franciscans**

The early church built was made of bamboo and nipa. In 1574, Limahong and his soldiers destroyed and burned the church.

*Fr. Antonio de Nombella* - He founded the church in 1588 which was burned in 1603.

**Gov. Gen. Santiago de Vera** - He initiated the full construction of the church in 1686.

The English attempted to destroy the church in 1762. An earthquake in 1863 destroyed the church and in its place a temporary church was built.

**Fr. Eusebio de Leon** - He reconstructed the ruined church in 1879.

**Fr. Manuel E. Roxas Manlo** - He completed the reconstruction of the church in 1889. But a fire destroyed the church's wooden ceiling and the sacristy at the rear of the main altar. In 1929, the whole church was destroyed by a fire.

**Fr. Magdaleno Castillo** - He began the reconstruction of the church from the plan prepared by Archt. Juan Nakpil in 1933.

**Archt. Jose Ma. Zaragoza** - He enlarged the church and changed the design of the lateral walls in 1984. The facade and the dome were retained in the remodeling of the church.

The church was conferred the title *Basilica Minor of the Nuestro Padre Jesus Nazareno* in 1988.

### **Characteristic Architectural Features:**

A Baroque church, the facade is distinctive with twisted columns on both levels. The Corinthian columns of the second level has 1/3 of the shaft near the base in twisted form while the upper portion has a smooth surface. The topmost portion of the four-storey belltowers are balustered and decorated with huge scrolls. The tympanum of the pediment has a pair of chalice-like decoration and towards the end of the raking cornice urn-like vases the pediment terminates. With its recent renovation, only the facade and the dome at the transept retained the classic design.



*Quiapo, Manila*

## **SALASA, PANGASINAN**

### **Construction Data:**

**Early builders: Dominicans**

- |                              |   |  |
|------------------------------|---|--|
| <i>Fr. Francisco Barroso</i> | - | He began the construction of the church in 1747 and finished the work in 1748. |
| <i>Fr. Juan Terres</i>       | - | He made repairs and renovations on the church in 1874-1885.                    |

### **Characteristic Architectural Features:**

The church facade is patterned after the Mexican style. The pediment is flat topped decorated with massive pinnacles. An octagonal window together with the semicircular door and windows break the monotony of the plastered finish wall. The square pilasters stretching up to the roof are topped by massive pinnacles.



*Salasa, Pangasinan*

## **SAMAL, BATAAN**

### **Construction Data:**

**Early builders: Dominicans**

- |                           |   |  |
|---------------------------|---|--|
| <i>Fr. Jeronimo Belen</i> | - | He built the church and the convent which were destroyed on orders of the Governor to stop the Dutch forces from using them as their headquarters. |
| <i>Fr. Juan Zubelsu</i>   | - | He rebuilt the church in the second half of the 17th century but this was burned in 1836.  |
| <i>Fr. Miguel Portell</i> | - | He made repair works on the roof using G.I. sheets. He also constructed the convent.   |

The Katipuneros burned the church during the Revolution in 1898. In 1905, both church and convent were rebuilt by Fr. Justo Quesada.

### **Characteristic Architectural Features:**

This High Renaissance church is characteristic with its balustered pediment,



blind circular window at the tympanum and recessed door jamb of the main door. Pilasters are superimposed and are terminated at the top by pinnacles.



*Samal, Bataan*

### **SAN AGUSTIN CHURCH, MANILA**

#### **Construction Data:**

**Early builders: Augustinians**

The church is one of the structures among the group of buildings built by the Augustinians which included the convent and an infirmary.

Another house and church made of wood and light materials were first constructed under the supervision of the Father Prior Fr. Juan de Alva and Fr. Diego de Espinar. On February 28, 1583, an accidental fire caused by candles used during the funeral rites of Gov. Don Gonzalo Ronquillo ignited the flimsy materials of which the church was made.

Not long after, another church and convent were built but these were again razed by fire on March 30, 1586. In 1587, the present church was constructed and finished in 1607 by Juan Macias, A Filipino builder from Pampanga. The convent was finished in 1604. The church continued to suffer damages due to earthquakes in 1863, 1880 and the most devastating

Battle of Manila in 1945. But repair works continued to maintain the church which was the only structure to survive the American bombing and shelling of Intramuros.

### **Characteristic Architectural Features:**

San Agustin Church is designed after the High Renaissance style of architecture. It is characterized by the superpositioned columns of the Tuscan order on the first level and Corinthian columns on the second level. Statued niches fill the walls of the first level while constrating semicircular arches and square window openings at the second level are used. The circular window at the pediment and the carved door of the semicircular entrance form as the only decorative features of the whole facade composition.



*San Agustin, Manila*

## **SAN CARLOS, PANGASINAN**

### **Construction Data:**

Early builders: **Dominicans**

The site where the present church is located is actually the fourth. The first three churches were built on different sites and were all destroyed by fire in September 1587, August 4, 1718 and during an uprising in 1763.

Construction of a new church on its present site began in 1770 and was finished in 1773. On three different occasions, 1796, 1798 and 1799, it suffered damages caused by earthquakes. In 1802-1804, the height of the church walls were lowered and the foundations were strengthened with buttresses. The church, together with the convent, were razed by a fire in 1822. Before 1864, the church was rebuilt.

**Characteristic Architectural Features:**

Baroque in character, the third and fourth levels form a huge pediment with the raking cornice made of huge scrolls designed in elegance. This arrangement allows the eyes to focus on the topmost level which is painted with the picture of St. Dominic. The middle segment advances so that contrast is achieved by the design of the wall planes.



*San Carlos, Pangasinan*

**SAN FERNANDO, LA UNION**

**Construction Data:**

**Early builders: Augustinian**

*Fr. Simon Torrado*

- He built the present church and convent made of masonry in 1817. In 1860, an

- Fr. Luis Perez* - earthquake damaged the buildings.  
He demolished the walls of the church and rebuilt them in 1873.
- Fr. Jose Rodriguez Cabezas* - He restored the convent and made some modifications on the church. He was also responsible for the laying of the foundations for the two bell towers and the choir loft.

**Characteristic Architectural Features:**

The facade is generally Baroque in style but the decoration used is similar to those of the Art Nouveau period which was widely used toward the end of the 19th century. Profuse ornate mouldings of rosettes, scrolls and foliage in plaster reliefs characterize the church's facade. The semicircular arch of the doorway is also heavily moulded with floral pattern. The depressed three-centered arch window at the center is in contrast with the pointed arched windows on the sides. The bell tower at the right is a later addition.



*San Fernando, La Union*

## **SAN FRANCISCO DEL MONTE, QUEZON CITY**

### **Construction Data:**

#### **Early builders: Franciscans**

A church made of nipa and bamboo was constructed in June 24, to August 2, 1577 under the direction of Marshal D. Gabriel de Rivera. The church was destroyed by a fire in 1583. In 1586, it was reconstructed using stone and wood. Unfortunately, the building was burned during the Chinese uprising in 1639. It was only rebuilt in 1684 and in 1699, the church was built of stronger material through the generous contribution of Don Tomas de Endaya.

- |                                 |   |   |
|---------------------------------|---|---|
| <i>Fr. Sebastian de Totanes</i> | - | He demolished the old structure in 1738 and laid the cornerstone of a new church on November 5, 1739. The construction of the church was finished in the mid-18th century but an earthquake in 1824 ruined the church. In the same year the church was rebuilt. On January 14, 1839, a large part of the church was ruined. |
| <i>Fr. Vicente Ingles</i>       | - | He supervised the rebuilding of the church and the convent.   |

The Philippine Revolution of 1896 led to its occupation by the Filipino revolutionary forces then later by the Americans. It was repaired in 1912 and then again in 1971. The design of the present front facade was the result of the 1971 renovation. It is interesting to note that the facade of the 1699 church was preserved and could be found at the other end of the church.

### **Characteristic Architectural Features:**

The present front facade is a neo-Baroque design in single level. The raking cornice is in undulating lines. A circular window enclosed by foliated moulding is found above the double-corniced semicircular door. Attached to its right is the bell tower.



*San Francisco Del Monte, Quezon City*

## **SAN JACINTO DE CAULI, PANGASINAN**

### **Construction Data:**

**Early builders: Dominicans**

Records indicate that a church already existed in 1598. In 1653, another church was built and which existed until 1719 when it was destroyed by a fire. Before 1731, a third church was constructed but this was destroyed by an earthquake on March 16, 1892. It was used as a headquarters by the Revolutionists and shelter by the American soldiers during the Phil-Am War.

### **Characteristic Architectural Features:**

The church is characteristic with its semicircular pediment and the tempietto placed at its apex. The superimposed clustered columns and the string cornice neutralize the concavity of the whole design.





*San Jacinto De Cauili, Pangasinan*

## **SAN JOSE, ILOILO**

### **Construction Data:**

**Early builders: Augustinians**

- |                            |   |   |
|----------------------------|---|---|
| <i>Fr. Mauricio Blanco</i> | - | He enlarged the original chapel and made some restoration work on it. On November 14, 1893, he began the construction of the two bell towers. |
| <i>Fr. Manuel Diez</i>     | - | He made some repair works on the church and the convent in 1902.  |

Further restorations were made on the church and in 1980-1982, a general renovation work was made.

### **Characteristic Architectural Features:**

The church design generally belongs to the High Renaissance style. The flanking square bell towers give the church an air of formality. Dentil mouldings are found underneath the raking cornice of the pediment. A statued niche decorates the tympanum. Corners of the bell tower at the second and third levels are cantoned with Ionic piers. Semicircular arched openings dominate the whole

facade.



*San Jose, Iloilo*

### **SAN JUAN DE BOLBOK, BATANGAS**

#### **Construction Data:**

**Early builders: Augustinian Recollects**

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Celestino Yoldi</i>   | - | He founded and built the church and the convent probably during his first term, 1892-1898.                          |
| <i>Fr. Domingo Carceller</i> | - | He built the belltower together with the baptistry in the first floor of the tower approximately between 1931-1937. |
| <i>Fr. Bernabe Peña</i>      | - | He made some notable repairs on the church and convent in 1922-1925.  |
| <i>Fr. Inocencio Peña</i>    | - | He repaired the convent in 1958-1959.   |
| <i>Fr. Daniel Ayucar</i>     | - | In 1959, he renovated the sacristy and widened the presbytery in order to accommodate five new altars.              |

**Characteristic Architectural Features:**

Except for the entrance porch, the church facade is in its original form of pseudo-Baroque. Divided into three horizontal levels, the first level is characteristic with an arched cornice which separates it from the second level. It is divided into three vertical parts by square piers. The lower level is relieved by pedimented semicircular arched windows and entrance door. Circular windows above these openings further emphasized the arched cornice.

The curvilinear lines of the side walls of the second level gives an emphasis to the pediment which forms as the third level. The piers flanking the statue niche relieve the plain wall of the second level while the circular window on the pediment relieves the plainness of the tympanum.

Although built in the early 20th century, the square belltower at the right is designed in the High Renaissance style with cantons at its corners and semicircular window openings. The uppermost level of the belltower is octagonal in plan topped by a spire.



*San Juan De Bolbok, Batangas*

## SAN LUIS, PAMPANGA

### Construction Data:

Early builders: Augustinians

Records indicate that the church must have been finished by the late 18th century.

*Fr. Isidro Bernardo*

- He made considerable restoration work on the church in 1883.

*Fr. Francisco Diaz*

- He enlarged the convent in 1887.

### Characteristic Architectural Features:

The whole facade seems to be a cluster of masses. The entrance to the church is designed inward which is further emphasized by the angled lateral walls. The bell tower which flanks the main facade advances. Flat Ionic pilasters run up to the balustrade enclosing the belfry. The overall design of the facade reminds one of the massiveness of the Byzantine character.



*San Luis, Pampanga*

## **SAN MIGUEL, MANILA**

### **Construction Data:**

**Early builders: Franciscans**

From 1603-1768, the district of San Miguel was under the jurisdiction of the Jesuits. From 1777 it was administered by the Franciscans.

- |                             |   |  |
|-----------------------------|---|--|
| <i>Fr. Esteban Mena</i>     | - | He directed the construction of the church in 1835.  |
| <i>Fr. Francisco Febres</i> | - | He directed the rebuilding of the bell tower which was destroyed by an earthquake in 1852. He also made repairs on the church. But in 1880 the church was completely destroyed by an earthquake. |
| <i>Fr. Emilio Gago</i>      | - | The church was repaired together with the bell towers in 1886.   |

The church did not last long because the materials used were of inferior quality. With the assistance of the people and through the benevolent assistance of the Roxas family, the rebuilding of the church was made possible and this was inaugurated on September 29, 1913. It was designated Pro-Cathedral of the Archdiocese of Manila by Monsignor Michael O'Doherty.

### **Characteristic Architectural Features:**

The facade of the church is Neo-Classic clearly apparent in the use of semicircular door and window openings. The flanking bell towers use the melon-shaped dome topped by a turret.



*San Miguel, Manila*

### **SAN MIGUEL DE MAYUMO, BULACAN**

#### **Construction Data:**

**Early builders: Augustinians**

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Juan Tombo</i>        | - | He is said to have constructed or reconstructed the church in 1848. |
| <i>Fr. Francisco Arriola</i> | - | He continued construction work until 1869.                          |

#### **Characteristic Architectural Features:**

The design of the facade is in the Late Renaissance. Fluted superpositioned columns run the whole height of the church. At the topmost is the belltower from which concave lines of the roof wall emanate. Angels in heraldic pose are placed at the terminating top of the piers. The projecting porch with Corinthian columns at the main entrance is a later addition.





*San Miguel De Mayumo, Bulacan*

## **SAN NICOLAS, ILOCOS NORTE**

### **Construction Data:**

**Early builders:** Augustinians

*Fr. Antonio Villanueva* - He is said to have constructed the church between 1693-1703.

The church was destroyed by an earthquake on November 14, 1707 and in 1815, it was destroyed during the revolt in Sarrat. In 1898, it was occupied by the revolutionaries under Gen. Manuel Tinio and in 1899 by the American forces.

*Fr. Victoriano Garcia* - He constructed the tower and restored the church in 1875.

### **Characteristic Architectural Features:**

The raking cornice of this Baroque church is in the form of a huge scroll. Huge volutes flanking the extended side piers give additional elegance to the overall design of the facade. Huge pilaster piers provide an impression of strength. Corniced square windows pierce the plain walls of the church. The

semicircular arched door openings provide contrast.



*San Nicolas, Ilocos Norte*

## **SAN PABLO, LAGUNA**

### **Construction Data:**

**Early builders: Augustinians**

- |                               |   |  |
|-------------------------------|---|--|
| <i>Fr. Mateo Mendoza</i>      | - | He constructed the first temporary church made of light materials in 1586.   |
| <i>Fr. Hernando Cabrera</i>   | - | He was parish priest in 1618, 1626 and 1629. He did construct the second church made of bricks and stone. But there is no mention of the exact year of the construction. |
| <i>Fr. Francisco Elorlaga</i> | - | He is said to have built or rebuilt the present church in 1714.  |

### **Characteristic Architectural Features:**

The characteristic feature of this Late Renaissance church is found in its topmost level. The columns supporting the convex cornice have from its mid-section the balustrade and sloping cornice which mask the roof. Windows at the

second level have segmental and triangular pediments above them. Superpositioned columns give height to the facade.



*San Pablo, Laguna*

## **SAN PEDRO MACATI, RIZAL**

### **Construction Data:**

**Early builders:** Jesuits

The first missionaries here were the Franciscans. This was given to the Jesuits in 1607 by Capt. Pedro de Brito who administered the church until 1768. The church underwent reconstruction in 1920 and the present church was reconstructed in 1975.

*Fr. Pedro de los Montes* - He was known as the builder of the church which he completed in 1620.

### **Characteristic Architectural Features:**

The church has a Renaissance facade of superpositioned coupled columns reaching up to the horizontal cornice of the segmental pediment. A statue niche provides ornament to the plain pediment. The single window on the second level and semicircular arched door on the first level are the only fenestrations of the

facade.



*San Pedro Macati, Rizal*

## **SAN SEBASTIAN CHURCH, MANILA**

### **Construction Data:**

**Early builders:** Augustinian Recollects

*Fr. Rodrigo de San Miguel* - He constructed a nipa and bamboo church in 1621.

In 1651, the Chinese burned the church. Made of bricks, a second church designed with a single tower was constructed. It suffered several destructions caused by earthquakes in 1859, 1863 and 1880. Fr. Esteban Martinez proposed the construction of another church. The Recollect fathers asked Engr. Don Genaro Palacios y Guerra to design the present church. It was specified to be resistant to the forces of nature. With the plans finalized, a Recollect father was immediately sent to Brussels to look for a fabricator to execute the design of Engr. Palacios for an all-steel prefabricated church.

Fifty-two tons of steel aboard eight ships were transported to Manila. According to the OAR Parishioner, the official newsletter of San Sebastian

Parish (Vol. 11, No. 2, February 1991) the structure "was the first all-iron church in the world. It was also the first iron edifice in Asia and the second in the world after the Eiffel Tower of Paris." It was granted basilica status by Pope Leo XIII, attached to the basilica of St. Peter in Rome, on June 24, 1890. A year later, that model of "Christian Art" was re-opened to the public. The church was blessed by the Archbishop of Manila, Bernardo Nozaleda, on August 15, 1891. It was declared a national historical landmark by the government in 1973.

The construction of the church involved the following friars:

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Gregorio Serma</i>    | - | He began the construction of the church.  |
| <i>Fr. Toribio Minguella</i> | - | He ordered the steel materials used in the church from Belgium.                       |
| <i>Fr. Bernardo Muros</i>    | - | It was under his supervision when the first column was erected in September 11, 1890. |
| <i>Fr. Francisco Moreno</i>  | - | To him is attributed the completion of the work.                                      |

This all-steel church is referred to as the first pre-fabricated structure to be erected in the Philippines.

### **Characteristic Architectural Features:**

The design of this church is Neo-Gothic/Gothic revival and similar to the Early English (Lancet) Gothic period which is characterized by the following: tall and narrow lancet openings, projecting buttresses, pinnacles and steep-pitched roof.



*San Sebastian Church, Manila*

## SANTA, ILOCOS SUR

### Construction Data:

**Early builders:** Augustinian

- |                           |   |  |
|---------------------------|---|--|
| <i>Fr. Pedro Torices</i>  | - | He laid the foundations of the present church.       |
| <i>Fr. Luis Lagar</i>     | - | He completed the construction of the church in 1854. |
| <i>Fr. Jose Rodriguez</i> | - | He restored the church and built a new bell tower.   |
| <i>Fr. Rafael Redondo</i> | - | He constructed the convent in 1875.                  |

### Characteristic Architectural Features:

A Neo-Baroque facade, the horizontal string cornice is designed with block modillion. The undulating lines emanating from the triangular pediment suggest a Baroque influence. The superpositioned coupled piers are well-emphasized from the plain plastered wall. The circular window of the choir loft is surrounded by lace-like carvings which make it the center of interest in the whole composition. The main entrance, capped by a depressed three-centered arch, has its jambs bordered by protruding blocks of stone.





*Santa, Ilocos Sur*

## **SANTA ANA, MANILA**

### **Construction Data:**

**Early builders:** Franciscans

In the first Franciscan missionary settlement outside Intramuros, the first church was built in 1578 made of bamboo and nipa. In 1599, a permission allowing the religious order to build a stronger church made of stone was granted.

*Fr. Vicente Ingles*

- He began the construction of the present church on September 12, 1720 made of wood and stone.

*Archt. Juan Nakpil and Engr. Arturo Mañalac* - They did restoration work on the church on July 1977.

### **Characteristic Architectural Features:**

The church uses adobe blocks for its wall surface finish which gives an impression of massiveness. Heavily moulded stringcourse divides the facade into three levels. The top most level is the pediment whose raking cornice is in Vitruvian scroll design. The niche is flanked by octagonal windows. The second

level has the semicircular arched windows sheathed with stained glass. One unusual feature of this Baroque church is the niches without statues.



*Santa Ana, Manila*

### **SANTA BARBARA, ILOILO**

#### **Construction Data:**

**Early builders: Augustinians**

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Francisco Agueria</i> | - | He began the construction of the present church in 1849 to replace the earlier church built which was destroyed by an earthquake. |
| <i>Fr. Mateo Rodriguez</i>   | - | He continued the construction of the church in 1855-1873.   |
| <i>Fr. Calixto Fernandez</i> | - | He finished the church construction in 1878.  |

#### **Characteristic Architectural Features:**

The overall impression of the design is simplicity. The undulating lines of the raking cornice of the pediment, the superpositioned Tuscan, and the urn-like pinnacles terminating the ends of the coupled piers provide relief to the rather

dull facade.



*Santa Barbara, Iloilo*

## **SANTA CRUZ, LAGUNA**

### **Construction Data:**

**Early builders: Franciscans**

- Fr. Antonio de la Llave* - In 1608, he began the construction of a church with irregularly cut stone materials. In 1627, the cut stones were replaced with regularly cut bricks.
- Fr. Juan Antonio Marzo* - He made some improvements on the church especially the nave and constructed the convent. Later, fire and earthquake destroyed the church.
- Fr. Miguel Perciba* - He reconstructed the church in 1790. An earthquake in 1880 destroyed the church.
- Fr. Antonio Martin de Vidales* - He began the reconstruction work on the church in 1881 with the assistance of his coadjutor, Fr. Gregorio Ercilla, a Filipino priest and the parishioners. In 1883, it opened its doors to the

parishioners.

The war in 1945 destroyed the church leaving only the walls and stairs of the convent.

#### **Characteristic Architectural Features:**

The church facade belongs to the Early Renaissance style. A plain pediment crowns the facade which seems to be supported by a giant classical order. Found on its left is a heavy, massive bell tower rising in three levels covered by a dome.



*Santa Cruz, Laguna*

### **SANTA CRUZ, MANILA**

#### **Construction Data:**

**Early builders:** Jesuits

The first church made of stone and wood was built in the 17th century. On June 3, 1863 an earthquake destroyed the church.

*Fr. Agustin de Mendoza* - He began reconstruction work on the church in 1868.

**Characteristic Architectural Features:**

The church facade is characteristically Baroque with Ionic piers vertically dividing the first two levels in three parts. Three semicircular arch doorways form as main entrance to the church. A celtic-like window flanked by small semi- circular windows is found at the center of the second level. Forming as the pediment, the topmost level has its raking cornice in undulating lines emanating from the broken pediment found above the statue niche.

The domed belfry rises on the right in six levels. The massing on the left side acts as a counter-balance to the whole composition.



*Santa Cruz, Manila*

**SANTA LUCIA, ILOCOS SUR**

**Construction Data:**

Early builders: Augustinian

- |                                 |   |   |
|---------------------------------|---|---|
| <i>Fr. Juan Pascual Barreda</i> | - | He began the construction of the church in 1873 which is said to have been completed by 1873 according to a document. |
| <i>Fr. Manuel Arguelles</i>     | - | He completed the construction of the  |

church in 1887.

**Characteristic Architectural Features:**

The facade seems to be heavily designed by plaster mouldings of huge corbeled arches from whose ends emanate balusters terminated by a boss-like ornament. Rising from the ground are plain plaster reliefs filling the lower portion of the wall. The design of the facade is further influenced by the Romanesque style made obvious by the following features: door entrance with jambs in receding planes and decorated by 'orders' and circular window above the main door. Not content with the already elaborate decorations, the raking cornice of the pediment is in addition, designed with crestings.



*Santa Lucia, Ilocos Sur*



## **SANTO DOMINGO CHURCH, QUEZON CITY**

### **Construction Data:**

**Early builders: Dominicans**

The first site was in Intramuros. A chapel was inaugurated on January 1, 1588. The following year an earthquake partially destroyed the structure.

Fr. Alonso Jimenez directed the construction of a second church made of stone but on April 30, 1603, the church was burned. Another church was built to replace the second church, but this third church was destroyed by an earthquake in November 30, 1645. Another one was built, the fourth, but the earthquake of June 3, 1863 destroyed the church.

On August 14, 1867 a fifth church was inaugurated. It was Neo-Gothic in design but unfortunately this church was destroyed by the last war.

The present church (the sixth to be built), which is located at Quezon Avenue, was inaugurated on October 12, 1954. It was also proclaimed as the National Shrine of the Rosary by the Philippine Hierarchy.

Designed by Archt. Jose Ma. Zaragoza, it is considered as one of the tallest and largest church in the country. It has fifteen altars which represents the 15 mysteries of the Holy Rosary.

The church also boasts of the artistic works of the following artists: Carlos "Botong" Francisco who made the eight murals showing important incidents in the life of St. Dominic; Galo Ocampo who designed the stained glass windows; Antonio Llamas who made the mural works on the symbols of the four Evangelists; and, Archt. Zarogaza who designed the mosaic picture of St. Dominic found at the main altar.

### **Characteristic Architectural Features:**

This contemporary church has its facade in receding planes with the upper walls underneath the eaves designed with corbeled arches. A stone carving of the Virgin Mary in the first La Naval procession separates the triple doorway from the upper window openings. An attached belltower on the right with a clock facing the major street stands tall forming a landmark in the area.



*Santo Domingo Church, Quezon City*

### **SANTO NIÑO DE CEBU, CEBU**

#### **Construction Data:**

**Early builders: Augustinians**

According to available records, Fr. Diego de Herrera constructed the first church which was made of wood and nipa on the site where the image of the Santo Niño was found. In 1566 a fire destroyed the church.

- |                         |  |
|-------------------------|--|
| <i>Fr. Pedro Torres</i> | - He built a new church of wood and nipa in 1605-1626 but this was again destroyed by a fire in 1628.  |
| <i>Fr. Juan Medina</i>  | - He built a church made of stone and bricks in 1628 but suffered some damages which resulted in its demolition in 1731 under the supervision of Fr. Jose Bosqued. |

Construction of a new one began but when the walls were about to be window high, its construction was stopped by Fr. Jose Trevino.

From February 29, 1735, Fr. Diego Bergaño, Gov. Gen. Fernando

Valdes, Bishop Manuel Antonio Decio y Ocampo and Juan de Albarran started foundation work for a new church. Work continued with the help of the townspeople under the supervision of Fr. Antonio Lopez and Fr. Francisco Aballe. Construction was finished by 1739. In 1782, the church underwent restoration and was further strengthened.

*Fr. Mateo Diez*

- The church underwent another restoration under him in 1889. The latest restoration was done in 1965.

The title Basilica Minore was conferred on this church by Cardinal Hildebrando Antoniutti, Papal Legate to the Philippines and the late President Marcos declared the Basilica a national landmark.

#### **Characteristic Architectural Features:**

One characteristic feature of this late Renaissance church is the main doorway spanned by a trefoil arch which suggests an influence of the Muslim art. Religious carving of saints dominate the whole facade. The bell tower at the right suggests an influence of the Baroque style.



*Santo Niño De Cebu, Cebu*

## SARRAT, ILOCOS NORTE

### Construction Data:

Early builders: Augustinians

- |                             |   |   |
|-----------------------------|---|---|
| <i>Fr. Isidro Champaner</i> | - | He rebuilt the church in 1848 from the first one, which unverified sources said was built in 1779 and destroyed in 1815. In 1882, church and convent were burned. |
| <i>Fr. Leandro Collado</i>  | - | He repaired the church and convent in 1875-1895.  |

An earthquake in 1932 seriously damaged the bell tower while the earthquake of 1983 damaged the church especially its altar.

### Characteristic Architectural Features:

Originally, the facade was divided horizontally into two parts and vertically into three segments by huge square piers. The upper part formed as a pediment with its sides in undulating scrolls and curves. A niche formed as the single opening in the wall surface of the pediment. The lower part formed as a base with pedimented main door and side windows. With the recent construction after the 1983 earthquake, the upper part is now with a simple triangular pediment whose bare wall surface is relieved by a single semicircular headed choir loft window which probably replaced the original niche. The lower part still has the original huge square piers. The middle segment still contains the main entrance but now with a Tudor arch head opening and without the pediment above it while the other two segments are with large square windows framed by columns and still spanned by reconstructed pediments.



*Sarrat, Ilocos Norte*

## **SUAL, PANGASINAN**

### **Construction Data:**

**Early builders: Dominicans**

- |                            |   |  |
|----------------------------|---|--|
| <i>Fr. Gabriel Perez</i>   | - | He began the construction of the first church and convent. |
| <i>Fr. Juan Gutierrez</i>  | - | He completed the construction of the convent.              |
| <i>Fr. Pedro Villanova</i> | - | He completed the construction of the first church in 1870. |
| <i>Fr. Felix Casas</i>     | - | He began the construction of the second church in 1883.    |
| <i>Fr. Eugenio Minguez</i> | - | He completed the second church in 1891.                    |

The present church is said to be the third church built and was destroyed during the 1945 liberation.

### **Characteristic Architectural Features:**

The facade looks so fancy in the sense that the entablature is quite low and do not follow any of the known classical or Renaissance type. The columns of

the first and second levels added confusion to the whole composition. The design tried to provide the element of irregular rhythm by placing the upper level columns between the lower level columns. The bell tower on the left further heightened the fanciness of the design composition. The style of the design belongs to the post-Baroque or early revival.



*Sual, Pangasinan*

## TAAL, BATANGAS

### Construction Details:

**Early builders: Augustinians**

According to data, a Fr. Espinar built the first church in 1575 while a second church was built in 1642. When Taal Volcano erupted in 1754, the church was destroyed.

- |                              |   |  |
|------------------------------|---|--|
| <i>Fr. Martin Aguirre</i>    | - | He constructed a new church at the present site in 1756 made of reef stone.    |
| <i>Fr. Gabriel Rodriguez</i> | - | He continued the construction work in 1777 on the church begun by Fr. Aguirre. |
| <i>Fr. Jose Vitoria</i>      | - | He continued construction work on the church in the 1782.                      |



In 1852, the Taal Volcano erupted again which caused heavy damages on the church and the convent.

*Fr. Marcos Anton* - He was responsible for the building of the present church in 1858 using the plan of Don Luciano Oliver.

The church underwent restoration in 1972. It was declared a National Shrine on January 16, 1974. At present, the domes of the church are being restored under the supervision of the National Historical Institute.

#### **Characteristic Architectural Features:**

The church stands in majestic splendor elevated on what seems to be a huge podium and approached by series of steps. The facade with the palladian motif is Late Renaissance in character and is characteristically dominated by semicircular arched opening. Along its axis lies a segmental pediment above while triangular pediments lie along the sides. Superpositioned coupled columns of the Ionic order at the first level and Corinthian order at the second level rhythmically divide the elevation into several segments.



*Taal, Batangas*

## **TAGBILARAN, BOHOL**

### **Construction Data:**

**Early builders:** Augustinian Recollects

The first church was built in 1787. It was burned down in 1798 by Muslim pirates. In 1872 the convent was erected.

*Fr. Valeriano de San Pascual* - He reconstructed the church in 1839-1855.

*Fr. Jose Sancho* - To him is attributed the construction of the bell tower which was built in 1884-1888 but was badly damaged during the second World War.

### **Characteristic Architectural Features:**

The church is designed in the Neo-Romanesque style. Corbeled arches are found underneath the cornice. Tall semicircular arch windows give the church an impression of height.

The topmost level of the belltower is designed with the Baroque volute which suggests a Renaissance influence in the design of the belfry.



*Tagbilaran, Bohol*

## **TAGUDIN, ILOCOS SUR**

### **Construction Data:**

**Early builders:** Augustinians

*Fr. Bartolome Gutierrez*

-He began the construction of the present church in 1796-1816.

*Fr. Juan Sorolla*

- He built the convent in 1832.

*Fr. Mariano Ortiz*

- He made some restoration work on the church in 1880.

*Fr. Geronimo Rubio*

- He built the bell tower in 1881.

### **Characteristic Architectural Features:**

The church has the Baroque broken pediment with a statued niche in its pediment. From the base of the pediment emanates a sweeping curve line of the upper side walls which terminates to a square block supported by coupled columns.

The main entrance is spanned by an elliptical arch with a moulded pediment providing a decorative background to it.



*Tagudin, Ilocos Sur*

## TALISAY, CEBU

### Construction Data:

Early builders: Augustinians

*Fr. Juan Soriano*

- He constructed the first church and convent in 1836-1848. In 1877, a typhoon destroyed the church's roof. Another church made of masonry was constructed in 1880.

*Fr. Carlos Mielgo*

- He continued the construction work on the new church in 1877.

*Frs. Gregorio Ros and Antonio Manglano* - They finished the construction of the church in 1881.

### Characteristic Architectural Features:

The main facade of the church recedes from the two flanking towers. The entrance porch, flanked by the two massive square towers, has a balustraded terrace above it. Angles of the towers are cantoned with Tuscan piers which give it an impression of strength. The pediment, though recessed, is well emphasized by the heavily drawn cornices. One unusual feature of this church is seen in the second level of the towers where the right one has an open circular window while the other at the left has a circular blind window.



*Talisay, Cebu*

## **TALISAY, NEGROS OCCIDENTAL**

### **Construction Data:**

**Early builders: Augustinian Recollects**

- |                            |   |   |
|----------------------------|---|---|
| <i>Fr. Fernando Cuenca</i> | - | He began the construction of the first church which was made of light materials.    |
| <i>Fr. Miguel Garcia</i>   | - | He continued the work on the church began by Fr. Cuenca. He also built the convent. |

The present church is the third structure to be built. The first two were destroyed.

### **Characteristic Architectural Features:**

The prominent feature of this High Renaissance church is the domed twin tower flanking the facade. Both towers have tempiettos atop the dome and at the base of the belfry. A projecting porch is provided for the main entrance.



*Talisay, Negros Occidental*

## **TANAUAN, BATANGAS**

### **Construction Data:**

**Early builders: Augustinians**

According to available records, the first church built before 1690 was made of wood after which it was replaced by another one made of stone in 1732. The construction of the stone church was said to have been finished in 1767.

- |                        |   |   |
|------------------------|---|---|
| <i>Fr. Ramon Cosio</i> | - | He built another church in 1812.  |
| <i>Fr. Jose Martin</i> | - | He built the convent in 1872.   |
| <i>Fr. Jose Diaz</i>   | - | He destroyed the church built by Fr. Cosio and began the construction of a bigger church in 1881. |

In 1944, the church and the convent were totally destroyed but were rebuilt in 1948 under the supervision of Monsignor Marino and the direction of the architect, Jose Ma. Zaragoza.

### **Characteristic Architectural Features:**

The facade of the present church is a combination of the Romanesque style and the High Renaissance. It is said to have been patterned after the original one. The main entrance is in the Romanesque style of receding door jambs but without the 'orders'. Semicircular arch windows dominate the facade. The tympanum of the pediment contains a statued niche accompanied by statues placed on rectangular blocks protruding from the frieze.





*Tanauan, Batangas*

## **TANAY, RIZAL**

### **Construction Data:**

**Early builders:** Franciscans

The first church of nipa and bamboo was built in 1606. In 1640, construction of a new church made of stone and the convent began and were completed in 1680. Due to its deteriorating condition, the church was demolished and the convent underwent repairs in 1773.

*Fr. Ildefonso Fentanes* - He began the construction of the new church which, together with the repair works on the convent, were finished in 1783. In 1851, the convent underwent repairs and improvement.

### **Characteristic Architectural Features:**

This is an Early Renaissance church. Its pediment is designed with a statued niche framed by an order. The massiveness of the facade caused by the use of adobe blocks for its wall surfacing is relieved by superpositioned columns and semicircular arched windows.



*Tanay, Rizal*

## **TAYTAY, RIZAL**

### **Construction Data:**

**Early builders:** Jesuits

*Fr. Juan de Salazar*

- He built the church which, according to records, was rising in 1599.

Due to the frequent flooding at the original site, it was transferred to the present site.

### **Characteristic Architectural Features:**

The features of this Early Renaissance church are concentrated at the middle portion of the facade. Superpositioned columns rise at three levels with the first level containing Doric columns. The upper levels contain Ionic columns. Walls framed by these columns are decorated with huge carvings while a statued niche is placed above the semicircular main door. The canopy over the doorway is a later addition. The belltower stands at the right side of the church.



*Taytay, Rizal*

## TONDO, MANILA

### Construction Data:

**Early builders: Augustinian**

- |                              |   |   |
|------------------------------|---|---|
| <i>Fr. Alonso Guerrero</i>   | - | He began the construction of the first stone monastery in 1611.   |
| <i>Fr. Antonio de Ocampo</i> | - | According to records, he pawned the church in 1625 and used the money for the improvement of the house. It is also believed that it was also at that time that the building of the church and convent was finished. |

In 1641, the church suffered damages due to an earthquake. Then in 1661, Gov. Sabiniano Manrique de Lara ordered the destruction of the building for fear that the pirate Koxinga might use it as his headquarters. In the same year, construction of a new church and convent began and completed in 1695. In 1734 the facade and the bell towers were rebuilt. In 1740, an earthquake damaged the structures but these were immediately rebuilt in the following year. On June 3, 1863 an earthquake damaged the church.

- Fr. Manuel Diez Gonzalez* - He rebuilt the church the third time in mid-19th century.
- Fr. Casimiro Herrero* - He completed the reconstruction work by about 1874.

**Characteristic Architectural Features:**

This church of High Renaissance style, stands majestically with Ionic piers covering the whole height of the building. The whole church facade is made of adobe stone blocks with semicircular open and blind windows interspersed with pedimented square blind windows. The main door entrance is recessed forming a porch similar to those of the English churches. A belfry tempietto stands at the apex of the pediment which is decorated on its tympanum with a clock. The base of the flanking belltowers provides access to the side aisles unlike most of churches.



*Tondo, Manila*

**TUMAUINI, ISABELA**

**Construction Data:**

**Early builders: Dominicans**

- Fr. Francisco Nuñez* - He built a nipa chapel in 1707.

*Fr. Antonio Herrera*

- He built the present church on January, 1783.

**Characteristic Architectural Features:**

This church is unique with its circular pediment and cylindrical bell tower which is considered as the only one of its kind in the whole country. The brick facade's pediment is flanked by pinnacled steps terminating into a coil. Each brick component was individually designed, prepared and fired, and numbered respectively for construction purposes. Statued niches flank the semicircular doorway whose arch is richly moulded. A rather unusual moulding looking like a number "3" relieves the end walls of the facade.

The cylindrical, four-level bell tower is distinctly decorated with festoons.



*Tumauni, Isabela*

**VIGAN, ILOCOS SUR**

**Construction Data:**

**Early builders: Augustinian Recollects**

In 1758, Vigan became the episcopal seat of the diocese of Nueva Segovia. By orders of Juan de Salcedo, a temporary church was erected in 1574. In

1641, a more durable church was built in place of the temporary church. Earthquakes in 1615 and 1627 destroyed the church. After its reconstruction a fire in 1739 destroyed the church. Construction work on the present cathedral was begun in 1790 and completed in 1800. In 1896 it was occupied by the Revolutionists under Col. Juan Villamor and in 1899 it was occupied by forces led by Lt. Col. James Parker.

**Characteristic Architectural Features:**

The church is designed with Baroque features with the raking cornice extending to the side walls masking the aisle roof decorated with undulating lines marked rhythmically by pinnacles. The superpositioned Doric columns are concentrated on the central portion of the facade whose width is marked by the pediment.

The semicircular doorways and central window are contrasted by the depressed arch window flanking the central window of the second level. The circular window flanked by attached pinnacles relieves the plain wall of the tympanum.

The bell tower with a square base supports the upper levels whose domical roof is characteristically designed in its base with tempiettos on two opposite sides. It was built several meters away from the church. The design of the bell tower is Italian Baroque.



*Vigan, Ilocos Sur*



### **III. CIVIL AND MILITARY STRUCTURES**

#### **A. INTRAMUROS**

Intramuros was the center of the Philippines. For many, Intramuros was Manila. The Acropolis of Spanish conquerors, the construction of the walled city or Intramuros (Ciudad Murada) was initiated in by the Spanish Governor-General Miguel Lopez de Legazpi. It took almost 300 years for the walls, forts and bastions to be constructed under successive governor-generals.

The building of the stone walls measuring 2.75 miles is attributed to Governor-General Gomez Perez Dasmarinas. Made of volcanic tufa and earth-filled brick , it took Governor-General Dasmarinas three years to construct the walls.

Intramuros stood as a fortified city surrounded by inner and outer moats so that draw bridges were used as access and security for the residents. The enclosed city was divided into 64 blocks and four barrios namely, San Antonio, San Gabriel, San Luis, and San Carlos. It was accessible through its eight main gates: Real, Sta. Lucia, Almacenes, Aduana, Sto. Domingo, Isabel II, Postigo and Parian. It also contained the two fortins: San Pedro and San Francisco and six bastions outside fort Santiago: San Gabriel, Dilao, San Andres, San Diego, Sta. Lucia and Sta. Domingo.

Intramuros provided protection to the government, military arsenal, religious orders with their schools, churches and hospitals, commercial establishments and private residences.

Like other structures outside its walls, Intramuros also suffered from the devastating effect of typhoons, fires and earthquakes. But the most destructive catastrophe was the Pacific War of 1945 which razed Intramuros to the ground. The lone survivor of the cruel war was the San Agustin church which still bears the scars of the wound inflicted by the heavy bombings - the toppled tower of the left belfry.

At present, Intramuros is undergoing restoration-reconstruction after the creation of the Intramuros Administration by Presidential Decree 1616 on April 10, 1979.

Before its destruction during the second world war, religious structures, hospitals, schools and other public buildings stood within its walls. The religious structures included the following:

1. *The Church of San Francisco, whose construction was begun in 1739, was built by the Franciscan Order. Near this church stood the Chapel of the Venerable Orden Tercera also by the Franciscan Order. Today the main campus of Mapua covers the site of this former Franciscan Church.*



**The Church of San Francisco**

2. *The Church of the Recoletos was built in 1781. At present the building of the Bulletin Today newspaper stands on the former site of the church.*

3. *The first Jesuit Church with the Colegio de San Jose whose site is now occupied by the Pamantasan ng Lungsod ng Maynila.*

4. *The Lourdes church, built by the Capuchins and completed in 1890, was the latest Church to be built inside the walls.*

5. *The Palacio del Arzobispo.*

6. *The Beaterio de la Compania, built in 1684, was a structure which housed the first religious organization for Filipino women under the spiritual guidance of the Jesuit friars. Today, the occupied by the Allied Brokerage warehouse.*

**7. The Augustinian Provincial House which, later on was used to be occupied by the Adamson University.**



**The Augustinian Provincial House**

**8. The Convento de Santa Clara, founded in 1621, used to housed pious women in the pursuit of their religious vocations. They were under the guidance of the Franciscans.**



**The Convento de Santa Clara**

9. *The Iglesia de San Ignacio, completed in 1899, was designed by architect Felix Roxas. The interiors, embellished with carvings, were done by Isabelo Tampingco.*



**The Iglesia de San Ignacio**

10. *The Beaterio de Sta. Catalina was an orphanage for girls founded in 1694. It is now occupied by San Juan de Letran College.*



**The Beaterio de Sta. Catalina**

**11. *The Convent of Sta. Isabel was another school for girls found in 1594.***



**The Convent of Sta. Isabel**

**12. *San Agustín Church was the only church that survived the bombing of World War II.***



**San Agustín Church**

13. *Manila Cathedral whose fith structure was destroyed by the last war.*



**Manila Cathedral**

14. *Church of Santo Domingo was built in 1588. In its place today stands the building of the Far East bank and Trust Corporation. From Intramuros, a later structure which is the present one, stands along Quezon Avenue in Quezon City.*



**Church of Santo Domingo**

***The Hospital of San Juan de Dios was built in 1596. It was initially intended for the hospital needs of the Spaniards and native-born Spanish soldiers. When its management was undertaken by the Sisters of Charity, the hospital also admitted Filipino and Chinese natives. At present, the former site of the hospital is occupied by the Lyceum of the Philippines.***



**The Hospital of San Juan de Dios**

For academic training, the following schools were established:

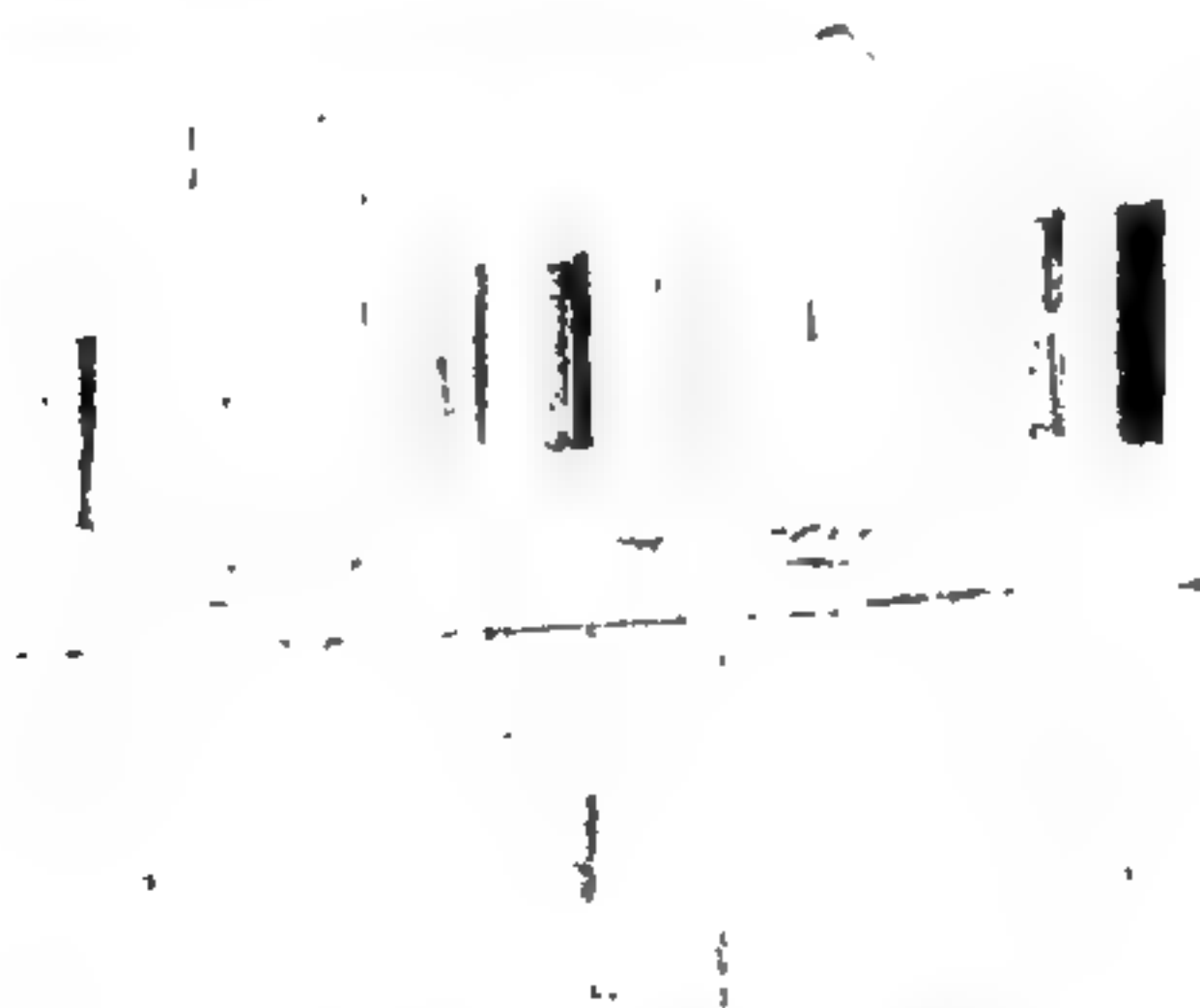
1. ***Colegio de San Jose*** now occupied by the *Pamantasan ng Lungsod ng Maynila*. The Jesuit Fr. Luis Gomez made representations with the ecclesiastical and civil officials to obtain approval for the *Colegio de San Jose*. On August 25, 1601, the Vicar general and Provisor Santiago de Castro issued the license. Governor General Don Francisco Tello gave his approval on the same day too.
2. ***Colegio de Sta. Potenciana*** was the first school for girls which was intended to provide shelter for the orphans of the military personnel in the Philippines. The building was ruined by the 1645 earthquake. After it was replaced by another building, another earthquake, which occurred towards the end of the 18th century, destroyed the building. Today the Philippine Veterans Building, Insurance Center Building, and the Philippine National Red Cross main Office stand on its former site.
3. ***The Colegio de Santa Rosa*** was found in 1774. It was originally a convent established in 1750 but was transformed into a school for women by a royal decree.
4. ***Ateneo Municipal***, established by the Jesuits, was famous for its Museum of National History.





**Ateneo Municipal**

**4. *The Colegio de San Juan de Letran began as an orphanage for boys of Spanish descent. It was put up by a retired captain of the Spanish Army, Juan Alonso G. Guerrero, in his residence.***



**The Colegio de San Juan de Letran**

***The institution came into existence sometime before 1621. That year, Capt. Guerrero was forced to beg for food for the orphans.***

***In 1622 the Manila Cabildo (City Government) petitioned the King for patronage and assistance in favor of the Colegio. In the Decree acknowledging said petition,***

*the King directed Gov. Gen. Alfonso Fajardo de Tensa to take the Colegio under royal assistance and patronage.*

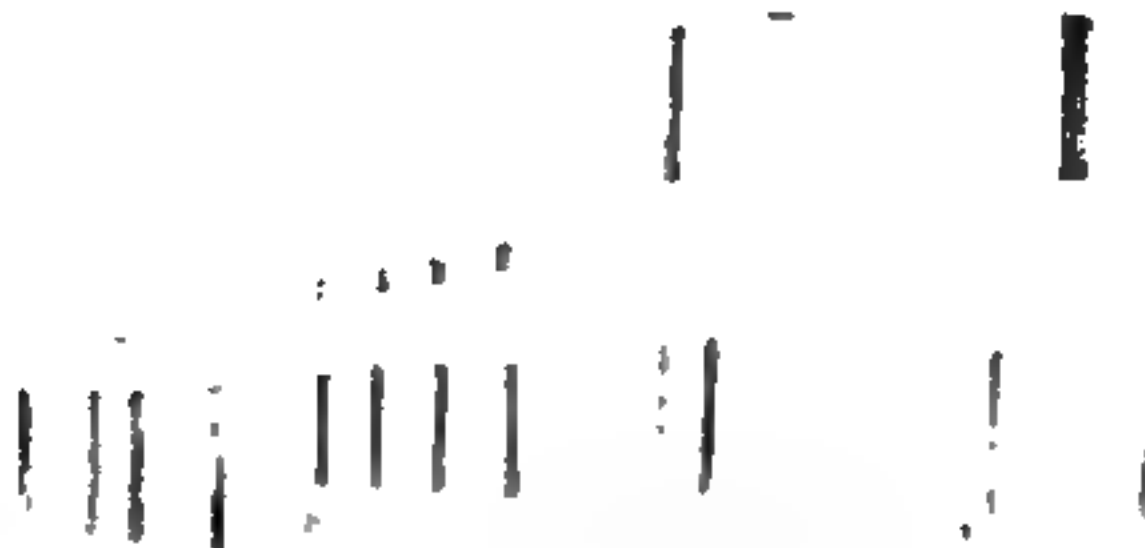
*5. The Universidad de Santo Tomas was established in 1605. The construction of the first school building in Intramuros was finished in 1611. For five years it is known as Colegio de Nuestra Senora del Rosario. Later it became Colegio de Santo Tomas. It was made a university in 1645. Today, the Banco Filipino Condominium stands in its place.*



**The University of Santo Tomas**

Other civic buildings were also built in Intramuros:

- 1. The Palacio del Gobernador in whose site now stands the Land bank Building.*
- 2. Real Audencia.*
- 3. The Hospital Militar or Military Hospital, ran by the Franciscan friars was built in 1578. The site is now occupied by the Traders Royal Bank.*
- 4. The Fort Santiago, built by the Jesuit Antonio Sedeno and designated as Shrine of Freedom, occupies a triangular area on the south side of the Pasig River. Our national hero Jose P. Rizal spent his last days before his execution in this medieval fortress.*
- 5. The Ayuntamiento which was the city council and also called "Marble Palace". Built in 1738 it was destroyed by an earthquake in 1863. It was reconstructed and used as the office and living quarters of the civil governor, quarters of the veteran civil guards and the grand hall for festive occasions and other public activities.*



**The Ayutamiento**

**6. *Intendencia*** was the former site of the offices of the Civil Administration. It was erected in 1823 but was ruined in 1863 by an earthquake.



**Intendencia**

## **B. FORTIFICATIONS**

The Spanish friars were not only known as church builders. They also built fortifications for protection against the attacks of enemies. The Recollects and Jesuits were good fort builders for they were tasked to evangelize areas known to attacks of Muslim rebels and pirates. The Jesuit Fr. Melchor de Vera in 1635 built *Nuestra Senora del Pilar de Zaragoza* in Zamboanga. The Recollects, on the other hand, led by Fr. Juan de S. Severo, built forts in Cuyo, Agutaya, Taytay,

Dumaran, Cagayancillo and Linapacan, all in Palawan. In Iligan, Fr. Francisco Ducos was mainly responsible in building forts. In Calapan, Oriental Mindoro, and in San Jacinto, Masbate forts were built by the Recollect Fr. Agustin de Sta. Catalina.

Fort San Antonio Abad was built facing Manila Bay in order to subvert the attacks of the American Forces led by General George Dewey . The remains of this fort can be found at present within the compound of the Central Bank of the Philippines.

### **C. PLAZAS**

Plazas formed as the open space surrounded by the church, the school and government offices. Here, the people enjoyed sitting around especially on Sunday afternoons, children played their favorite games or people simply walked around. From the book of Visitacion dela Torre, *Landmarks of Manila*, she mentioned some of these famous town plazas:

1. Plaza Calderon de la Barca in front of the Binondo Church;
2. Plaza Moraga located at the foot of Jones bridge;
3. Plaza Cervantes adjoining Plaza Moraga located toward the Escolta;
4. Plaza Liga Anti-Imperialista located along the Malacañang Palace ;
5. Plaza Arroceros (then Plaza Lawton, now Liwasang Bonifacio) in front of the Post Office Building ;
6. Plaza Goiti(now called Plaza Lacson after the Manila mayor) at the side of the Sta. Cruz Church;
7. Plaza Miranda fronting the Quiapo Church ;
8. Plaza Moriones found in Tondo ;
9. Plaza Roma (then called Plaza de Armas) facing the Manila Cathedral.

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# INDEX

- Aba, 6  
 Abacus, 91  
 Abad, 265  
 Aballe, 239  
 Abel, 9  
 Abra, 2, 74, 94  
 Acanthus, 185, 191  
 Acropolis, 255  
 Adamson, 256  
 Adixi, 49  
 Adobe, 4, 81, 84, 99, 205, 209, 231, 249, 252  
 Adobes, 88  
 Aduana, 255  
 Aeta, 25  
 Agimat, 7  
 Agoho, 39  
 Agricultural, 23, 94  
 Agta, 25  
 Aguado, 156  
 Aguas, 82  
 Agueria, 232  
 AGUILAR, 102, 103  
 Aguinaldo, 22  
 Aguirre, 190, 242  
 Agusan, 3, 63  
 Agustin, 94, 116, 156, 171, 184, 200, 213, 214, 234, 255, 259, 265  
 Agutaya, 264  
 Akin, 44  
 Aklan, 3  
 ALAMINOS, 103, 104  
 Alarms, 99  
 Albarran, 239  
 Albay, 3, 95, 148  
 Albear, 119  
 Albiol, 110  
 ALBUQUERQUE, 104, 105  
 Alcoba, 80  
 Alcoebe, 190  
 Aldaba, 179  
 Alejan, 128  
 Alguacil, 200  
 Alipin, 20  
 Aljibo, 80  
 Almacenes, 255  
 Almanac, 14  
 Alongside, 73  
 Alonso, 115, 137, 153, 172, 187, 236, 251, 262  
 Alquezar, 134  
 Alva, 206, 213  
 Alvarez, 114, 129, 142, 182  
 Al-Haj, 11  
 Ambiguous, 5  
 Ambubulan, 41  
 Amburayan, 94  
 Amihan, 5  
 Amkan, 39  
 Amugawan, 42  
 Anahaw, 24, 30  
 Andas, 79  
 ANGAT, 105, 106  
 ANGELES, 106, 107  
 Angelus, 90  
 Anglit, 12  
 Ang-an, 34  
 Anitos, 7  
 Antecala, 80  
 Ante-room, 44  
 Antigua, 197  
 Antillian, 79  
 Antipolo, 95, 107, 108  
 Antique, 3, 45, 74, 94  
 Antler, 59  
 Anton, 243  
 Antoniutti, 239  
 Apalit, 4, 108, 109  
 Aparicio, 3, 203  
 APAYAO, 48, 74  
 Apitong, 4  
 Apo, 28  
 Apolaki, 7  
 Apolinar, 142

## **274 Index**

Arab, 6, 78  
Arabia, 19  
ARAYAT, 109, 110  
Archway, 110, 114  
Arco, 126  
Arconada, 122  
Argobajo, 192  
Argobejo, 207  
Arguelles, 235  
Aristocracy, 19  
Arizmendi, 150  
Armada, 22  
Armas, 265  
Arriola, 122, 152, 224  
Arroceros, 265  
Arsenal, 86, 255  
Arzobispo, 256  
Asana, 4  
Asensio, 102  
Aswang, 7  
Ata, 25  
Atanacio, 192  
Ateneo, 261  
Ati, 25  
Atobtobo, 49  
Audencia, 263  
Augurs, 18  
Auli, 196  
Aura, 135, 198  
Austria, 93  
Aurwal, 11  
Avendaño, 3, 107  
Avila, 183  
Ayucar, 220  
Ayuntamiento, 263  
Azotea, 80  
Aztec, 100  
  
Babaylan, 9  
Babuyan, 95  
Bac, 200  
BACARRA, 110, 111  
Baclayon, 104, 112  
BACNOTAN, 113  
BACOLOR, 114, 115

BADIAO, 26, 27  
Badjacs, 26  
BADIAW, 26  
BADOC, 115, 116  
Bagac, 96  
Bago, 9  
Bagobo, 25, 28, 29, 32  
Bahay, 6, 5, 6, 20, 22, 29, 30, 31, 32, 79, 83  
Bakdol, 74  
Bakong, 40  
Bakun, 56  
Bakunawa, 14, 15  
BALANGA, 116, 117  
BALAQAN, 117, 118  
Balatbat, 46  
Balbino, 140  
Baloon, 80  
Balde, 3  
Baldomero, 203  
Bale, 41  
Baleto, 9, 18  
BALIWAG, 118, 119  
Baloquin, 180  
Baltazar, 171  
Bamban, 96  
Banco, 263  
Bangahan, 30  
BANGAR, 119, 120  
Banggera, 82  
Banggerahan, 30, 36  
Bangguera, 30  
BANTAY, 120, 121  
Baño, 80  
Baraja, 201  
Barandillas, 81  
Barangaw, 7  
BARASOAIN, 121, 123  
BARBARA, 232, 233  
Barca, 265  
Barimbingan, 65  
Barreda, 235  
Barreiro, 159  
Barrionuevo, 179  
Barrios, 255

- Barroso, 206, 211  
 Bartolo, 181  
 Basar, 44  
 Bataan, 2, 95, 96, 116, 117, 157, 195, 196, 212, 213  
 BATAAC, 123, 124  
 Batalag, 41  
 Batalan, 30, 44, 46  
 Batanes, 50, 95  
 Batangas, 2, 6, 14, 94, 124, 125, 126, 162, 163, 220, 221, 242, 243, 248, 249  
 Batangueños, 14  
 Baterina, 198  
 Bathala, 6  
 Bato, 6, 20, 22, 79, 83  
 BAUAN, 125, 126  
 BAUANG, 127  
 Bautista, 167  
 Bay, 22, 93, 94, 128, 265  
 BAYAMBANG, 129  
 Baybay, 95  
 Bay-sinug, 71  
 Bazan, 183  
 Baztan, 146  
 Beaterio, 256, 258  
 Bedoya, 109  
 Belgian, 197  
 Belgium, 229  
 Belloc, 192  
 Beloso, 202  
 Benguet, 2, 4, 39, 56, 94  
 Beovide, 115  
 Bergaño, 238  
 Berger, 111, 172  
 Beríña, 3  
 Bernabe, 220  
 Bernardo, 102, 113, 186, 197, 222, 229  
 Betel, 10, 76  
 BETIS, 130  
 Bicol, 3, 6  
 Bilaan, 25, 32  
 Bilik, 65, 71, 72  
 Billie, 197  
 Binakayan, 22  
 Binangliyan, 56  
 Binayon, 52, 53  
 Binondo, 95, 131, 265  
 Binuron, 48  
 Biomboe, 82  
 Binayaa, 6  
 Bishop, 190, 239  
 Bishops, 107  
 Bitali, 4  
 Biyak-na-Bato, 22  
 Blaba, 73, 74  
 Bianco, 219  
 Blas, 125, 188  
 Bodega, 80  
 Bohol, 3, 95, 96, 104, 105, 112, 148, 149, 150, 163, 164, 165, 244  
 Bolaños, 207  
 BOLBOK, 220, 221  
 BOLINAO, 132  
 Bolo, 46  
 Bombon, 162  
 Bonaobra, 3  
 Bonifacio, 265  
 BONTOC, 33, 35, 36, 94  
 Bontoka, 19  
 Borneo, 9, 19, 71  
 Botong, 237  
 Brito, 227  
 Bubog, 18  
 Bubong, 53  
 Budjak, 60  
 Buensuceso, 124  
 Bukidnon, 3, 9, 25, 63  
 Bukidnons, 9  
 Bulacan, 2, 94, 105, 106, 118, 119, 121, 123, 133, 134, 139, 140, 155, 179, 180, 194, 208, 209, 224, 225  
 Bulbous, 193  
 Bulwagan, 29  
 Bunag, 3  
 Bunga, 66  
 Burgo, 187  
 Buri, 5, 24, 37  
 Burias, 96  
 Burlon, 167



- Busqueto, 103  
 Bustillos, 168  
 Byzantine, 79, 91, 92, 100, 222  
  
**CABATUAN**, 134, 135  
 Cabello, 108  
 Cabezas, 216  
 Cabildo, 262  
 Cabrera, 226  
**CABUGAO**, 135, 136  
 Cagayan, 2, 74, 95  
 Cagayancillo, 264  
 Cagsawa, 6, 148  
 Caida, 80, 82  
 Cain, 9  
 Cainta, 94, 136, 137  
 Calado, 82  
 Calamanianes, 96  
 Calamities, 17, 97  
 Calamity, 97  
 Calapan, 264  
**CALASIAO**, 137, 138  
 Calderon, 265  
 Calendar, 11, 20  
**CALINOG**, 138, 139  
 Calixto, 232  
 Caloocan, 4, 94  
**CALUMPTT**, 139, 140  
 Calvo, 105  
 Camacho, 183  
 Camañes, 130  
 Camara, 159, 171  
 Camarines, 3, 94, 95, 189, 190  
 Camba, 201  
 Cambodia, 19  
 Camiguin, 3  
**CAMILING**, 140, 141  
 Canalejo, 135  
**CANDON**, 141, 142  
 Cano, 141  
 Caraga, 96  
 Carbonel, 141  
**CARCAR**, 143, 144  
 Carceller, 220  
 Cardaba, 176  
 Carillo, 154  
**CARLOS**, 214, 215, 237, 246, 255  
 Casas, 241  
 Casimiro, 117, 153, 252  
 Castandiello, 158  
 Castillo, 141, 210  
 Catalina, 258, 265  
 Catanduanes, 3  
 Catastrophe, 255  
**CATICUGAN**, 36  
**CAULI**, 218, 219  
**CAVE**, 24, 25  
**CAVINTI**, 144, 145  
 Cavito, 2, 22, 95  
 Ceballos, 168  
 Cebu, 3, 21, 57, 94, 95, 96, 143, 144, 146, 164, 187, 190, 191, 238, 239, 246  
 Cedula, 17  
 Celestino, 128, 220  
 Cerra, 160  
 Cervantes, 265  
 Chau, 21  
 Cha-la-nan, 33  
 Cherube, 101  
 Child's, 12  
 Chuanchau, 21  
 Churrigueraque, 79  
 Cipriano, 123, 181, 200  
 Circa, 136  
 Cistern, 80  
 Ciudad, 95, 255  
**CIVIL**, 255, 261, 263, 264  
 Clerestory, 48  
 Coadjutor, 233  
 Cocina, 80  
 Comedor, 80, 82  
 Commodiousness, 85, 86  
 Compound, 193, 265  
 Comun, 80  
 Cordillera, 24, 33, 41, 48, 52  
 Cordilleras, 38  
**CORDOBA**, 146  
 Coria, 200, 201  
 Corinthian, 141, 186, 198, 210, 214, 224,

- 243  
 Cornejo, 151  
 Corpuz, 3, 19  
 Cortes, 120, 172  
 Corugedo, 153, 193  
 Cosceng, 96, 164  
 Cosio, 248  
 Cotabato, 3, 4, 63, 71, 73, 75, 95  
 Cruz, 3, 28, 95, 130, 131, 233, 234, 235,
- D**  
 Castro, 261  
 Cuadra, 80  
 Cuadrado, 177  
 Cuarto, 80  
 Cuenca, 247  
 Cuesta, 124  
 Cueto, 174  
 Custodio, 97  
 Cuyo, 264
- Dado, 107  
 DAGUPAN, 146, 147  
 Daliao, 28  
 Dalmau, 102, 137  
 Dal'lang, 7  
 Damaso, 207  
 Dancalan, 32  
 Dapitan, 95  
 Dapogan, 30, 82  
 DARAGA, 148  
 Dasmariñas, 255  
 Datag, 11, 48  
 Datar, 44  
 Dattagon, 52  
 DAUIN, 148, 149  
 Davao, 3, 25, 28, 32, 59, 63, 94  
 Decio, 239  
 Dema, 39, 40  
 Deryung, 73, 74  
 Dewey, 22, 265  
 Diaz, 114, 201, 222, 248  
 Diez, 118, 162, 219, 239, 252  
 Digos, 28  
 Dilao, 255  
 DIMIAO, 149, 150
- DINGLE, 150, 151  
 Dionisio, 177, 205  
 Djenging, 26  
 Dumagat, 25  
 Dumaguete, 36  
 Dumarán, 264  
 Dungeon, 4  
 Duque, 154, 181  
 Duwende, 7
- Ecija, 2, 94, 151, 152  
 Endaya, 217  
 Engkanto, 9  
 Enojo, 185  
 Entrevuelo, 80  
 Episcopal, 253  
 Escolta, 265  
 Escondrillos, 164  
 Escudero, 184  
 Espinar, 213, 242  
 Esquinet, 197  
 Esquivel, 116  
 Estavillo, 115, 203  
 Ezequiel, 179  
 Erpeleta, 140
- Fajardo, 262  
 Falig, 33  
 Fato, 74  
 Fayu, 33  
 Febres, 223
- Gabon, 137  
 Gaceta, 80  
 Gaddang, 25, 38  
 Gago, 223  
 Galceran, 171  
 Galende, 90  
 Galiana, 162  
 Gallano, 199  
 Gallego, 102  
 Gallegos, 165  
 Galo, 186, 237  
 Galvanized, 27, 81, 100, 174, 201  
 Gamboa, 180

**278 Index**

- Gantung, 12  
GAPAN, 151, 152  
Garcia, 126, 127, 153, 179, 200, 225, 247  
Garrovillas, 197  
Gatbonton, 100  
Guadalupe, 119, 152, 153  
GUAGUA, 154  
Guan-Co, 200  
Guerra, 228  
Guerrero, 251, 262  
GUIGUINTO, 155  
Guijo, 4, 84  
Guillen, 164  
Guillermo, 106  
GUIMBAL, 156  
  
Habagat, 5  
Habuli, 12  
Hadji, 11  
Hamabawud, 58  
Haranas, 21  
Hari, 19  
Haro, 201  
Harris, 91  
Haun, 72  
HERMOSA, 157  
Hildebrando, 239  
HILIGAYNON, 38  
Hiligaynons, 14, 15, 38  
Hindu, 6, 78  
Hipolito, 126  
Horbegozo, 142  
Horno, 82  
Huerta, 126  
Huertos, 128  
Hybrid, 6, 78  
  
IBALOY, 39, 40  
IBANAG, 40, 95  
Ibañez, 129  
Ibeas, 106  
Ifugao, 2, 7, 24, 41, 43  
Ifugao's, 41  
Igarn, 74  
Iglesia, 96, 197, 257  
  
Ignacio, 105, 125, 162, 257  
Ilada-Andres, 8  
Ildelfonso, 249  
Ilipinos, 6  
Ilocos, 2, 4, 44, 94, 95, 110, 111, 115, 116, 120, 121, 123, 124, 135, 136, 141, 142, 159, 160, 172, 173, 193, 203, 205, 225, 226, 230, 231, 235, 236, 240, 241, 245, 253, 254  
Iloilo, 3, 94, 134, 135, 138, 139, 150, 151, 156, 158, 184, 185, 219, 220, 232, 233  
Ilokano, 7, 44, 46, 75  
Ilokano, 6, 14  
Ilokos, 14  
Ilongot, 25, 47  
Ilongots, 19  
Infanta, 95  
Isabela, 2, 40, 47, 95, 252, 253  
Isacariot, 9  
Isidoro, 117  
Isidro, 186, 222, 240  
Iztequi, 147, 182  
  
Jacinto, 180, 218, 219, 264  
Jamb, 133, 213  
Jamba, 37, 91, 100, 122, 123, 138, 145, 153, 160, 183, 201, 230, 236, 248  
James, 254  
January, 5, 8, 9, 15, 122, 147, 217, 236, 243, 253  
Japan, 19  
Japanese, 153, 175, 178  
Jar, 40, 45, 52  
Java, 19  
Javillo, 185  
Jawbones, 58  
Jeronimo, 212  
Jesuit, 94, 95, 256, 261, 263, 264  
Jesus, 128, 171, 210  
Jewelry, 80  
Jimenez, 236  
Joaquin, 105, 182, 197, 200, 201  
Judas, 9

- Laced, 116  
 Lace-like, 230  
 Lacing, 207  
 Lack, 159  
 Lagoon, 265  
 Lacy, 139, 199  
 Ladder, 31, 42, 47, 53, 63, 64, 76  
     Lalahon, 6  
 Lal-lo, 95  
**LAMBUNAO**, 158  
 Lamin, 65  
 Lamp, 26  
 Lanao, 4, 25  
 Lancet, 157, 229  
 Land, 9, 4, 11, 85, 88, 263  
 Landing, 21, 33, 74, 85, 86  
 Landmark, 98, 122, 159, 185, 188, 204,  
     229, 237, 239  
**LAOAG**, 159, 160  
 Leon, 6  
 Lauan, 4  
**LILIO**, 161, 162  
 Limahong, 209  
 Limasawa, 6, 21  
 138, 139, 147, 151, 158, 161, 166, 171,  
     176, 196, 202, 204, 217, 221, 224,  
     230, 232, 235, 254  
**LIPA**, 162, 163  
 Liwasang, 265  
**LLANA**, 157  
**LOBOC**, 163, 164  
**LOON**, 164, 165  
**LUBAO**, 165, 166  
**LUCIA**, 235, 236, 255  
**LUMBAN**, 166, 167  
**LUNA**, 168  
**LUSARAN**, 57  
  
**MAASIN**, 169  
 Mabalacat, 96  
**MABINI**, 170  
 Macajalar, 94  
**MACATI**, 227, 228  
**MAGAHAT**, 58, 59  
**MAGALANG**, 171, 172  
  
**MAGSINGAL**, 172, 173  
 Maguindanao, 4  
 Maharlikas, 19  
 Mahogany, 64  
**MAJAYJAY**, 173, 174  
 Makati, 4, 152, 153  
 Malacañang, 265  
**MALASIQUEI**, 176, 177  
 Malate, 94, 177, 178  
 Malolos, 121, 179, 180  
 Mamandiyang, 66  
 Manananggal, 7  
**MANAOAG**, 180, 181  
 Mandaluyong, 4  
 Mandaya, 25, 59, 61, 62  
**MANGATAREM**, 182  
**MANGYAN**, 62, 63  
 Manobo, 25, 28, 63, 64, 73  
 Manobos, 10, 64  
 Manrique, 177, 205, 251  
 Manzanares, 105  
 Manzano, 102, 129, 182  
 Mañalac, 231  
 Mañosa, 160  
 Mapua, 256  
 Maranao, 65, 67  
**MARANAW**, 65  
 Marañon, 190  
 Marcilla, 123  
 Marikina, 4  
 Marinduque, 2, 95  
 Mariveles, 96  
 Masbate, 3, 96, 264  
 Maynila, 256, 261  
**MAYUMO**, 224, 225  
 Ma-i, 21  
 Ma-Yi, 21  
 Mendarroqueta, 110  
 Mendiguren, 171  
 Mesequer, 179  
 Metopes, 191  
 Mexican, 100, 204, 211  
**MIAGAO**, 184, 185  
 Millan, 140, 176, 183  
**MINALIN**, 186

- Mindanao, 2, 3, 4, 25, 65, 94, 95, 96  
 Mindoro, 2, 21, 62, 95, 96, 264  
 Ming, 48  
 MINGLANILLA, 187  
 Minguella, 229  
 Minguuez, 241  
 Miranda, 265  
 Misamis, 3, 63  
 Moriones, 96, 265  
  
 Naga, 66, 71, 189, 190, 191  
 NAGCARLAN, 191, 192  
 Nakpil, 210, 231  
 Nambroca, 198  
 NARVACAN, 193  
 Navotas, 4, 94  
 Negritoes, 19, 25  
 Negros, 3, 58, 94, 95, 96, 247  
 Neo-Baroque, 217, 230  
 Neo-Classic, 166, 172, 198, 223  
 Neo-Gothic, 229, 237  
 Neo-Romanesque, 153, 183, 244  
 Niche, 112, 116, 138, 145, 150, 160, 161,  
     166, 169, 170, 185, 191, 193, 194,  
     201, 203, 204, 208, 219, 221, 227,  
     231, 235, 240, 245, 248, 249, 250  
 Nilogpit, 37  
 NIÑO, 238, 239  
 Nipa, 4, 5, 6, 23, 24, 25, 29, 30, 37, 39,  
     41, 45, 46, 60, 69, 72, 75, 79, 81,  
     84, 96, 106, 122, 128, 131, 173,  
     180, 181, 183, 197, 200, 201, 209,  
     217, 228, 231, 238, 249, 252  
 Nouveau, 216  
 Nozaleda, 229  
 Nuttal, 84  
  
 OAR, 228  
 OBANDO, 194  
 ORANI, 195  
 ORION, 196  
 ORSA, 3  
  
 PAETE, 198, 199  
 Paga, 25, 65  
 Paglutuan, 29  
 PAGSANIAN, 200  
 PAKIL, 201, 202  
 Palawan, 2, 4, 24, 96, 264  
 Pampanga, 2, 94, 96, 106, 107, 108, 109,  
     110, 114, 115, 130, 154, 165, 166,  
     171, 172, 186, 213, 222  
 Pandacan, 94  
 Pangasinan, 2, 7, 95, 96, 102, 103, 104,  
     129, 132, 137, 138, 140, 146, 147,  
     170, 176, 177, 180, 181, 182, 211,  
     212, 214, 215, 218, 219, 241, 242  
 PAOAY, 203, 204, 205  
 Parañaque, 4, 94, 205, 206  
 Passay, 4  
 Pasig, 4, 94, 206, 207, 263  
 Pateros, 4  
 PILA, 207, 208  
 Pinagong, 44, 45, 46  
 Pinto, 113, 130, 135  
 Piñas, 4, 160, 161  
 PLARIDEL, 208, 209  
 Plasencia, 166, 198  
 PRE-SPANISH, 1, 2, 6, 9, 23  
 Pro-Cathedral, 223  
 Pseudo-Baroque, 127, 221  
 Pseudo-Latin, 97  
 Pseudo-Renaissance, 141  
 Pudong, 56  
 Puebla, 192  
 Puente, 181  
 Puertollano, 174  
 Pulangi, 28  
 Punkah, 82  
 Punso, 7, 18  
 Punta, 94  
 Punzal, 194  
  
 Quezon, 2, 4, 95, 217, 218, 236, 237,  
     238, 260  
 Quiapo, 95, 209, 211, 265  
 QUINGUA, 208, 209  
 Quirino, 2  
  
 Raha, 19

- Rakuh, 50, 51  
 Rama, 147  
 Redondo, 108, 230  
 Rinascimento, 93  
 Rizal, 2, 95, 107, 108, 136, 137, 160,  
     161, 174, 175, 188, 189, 205, 206,  
     207, 227, 228, 249, 250, 251, 263  
 Rococo, 93  
 Roma, 265  
 Romblon, 2, 96  
 Rome, 229  
 Ronquillo, 213  
  
 Sadlupan, 11  
 SALASA, 211, 212  
 Salauan, 94  
 Salaverria, 183  
 SAMAL, 68, 212, 213  
 Samar, 3, 21, 95  
 Sampaloc, 94  
 Santacruzán, 21  
 Sapiyay, 65  
 Saplings, 62  
 Saraw, 40  
 Sarrat, 225, 240, 241  
 Sarrionandia, 106, 171  
 Sebastian, 217, 228, 230  
 Sebu, 73  
 Semporna, 26  
 Sibutu, 26  
 Sidapa, 6  
 Silid, 29, 44  
 Silong, 29, 45  
 Sinit, 48  
 Sipi, 52  
 Siquijor, 3  
 Sirok, 45  
 Sobriquet, 6  
 Sorogon, 3, 95  
 Spaniards, 9, 6, 19, 21, 22, 78, 89, 260  
 SPANISH, 1, 2, 6, 9, 6, 20, 21, 22, 23,  
     78, 79, 84, 90, 94, 100, 107, 164,  
     184, 188, 255, 260, 262, 264  
 SUAL, 241, 242  
 SUBANUN, 69, 70  
  
 Sungan, 72  
  
 Taal, 6, 162, 242, 243  
 Tabon, 24  
 Tagbanua, 7, 70  
 TAGBILARAN, 244  
 Taglogar, 9  
 TAGUDIN, 245  
 Taguig, 4  
 Tajuk, 71  
 Takdian, 40  
 Takdian's, 40  
 TALISAY, 246, 247  
 Talieman, 7  
 Tambobong, 94, 174  
 Tampingco, 257  
 Tamuyon, 48  
 TANAUAN, 248, 249  
 TANAY, 249, 250  
 Tanneries, 86  
 Tapean, 65  
 Tapal, 3  
 Tapencos, 82  
 Tapestries, 82  
 Tapias, 176  
 Tapul, 71  
 Tapuwilih, 66  
 Tarakip, 48, 49  
 Taritib, 66  
 Tarlac, 2, 94, 95, 96, 140, 141  
 Tarrero, 109  
 Tausug, 11, 12, 71, 73  
 Tavares, 126  
 Tawi-Tawi, 3, 26, 71  
 Taytay, 40, 95, 250, 251, 264  
 Tinajeros, 94  
 Tinalob, 53  
 Tindalo, 4  
 TINGGLAN, 74  
 Tinio, 225  
 Tinubang, 44, 45, 46  
 TIRURAY, 75  
 Tiyanak, 7  
 Tombo, 179, 224  
 Tondo, 94, 251, 252, 265



**282 Index**

- Toribio, 171, 229  
Torices, 230  
Tornos, 103  
Torogan, 65, 66, 67  
TREE-HOUSE, 25  
Tribuna, 98  
Triglyphs, 179, 195, 207  
Tuba, 10, 38  
Tudor, 240  
Tufa, 255  
Tukud, 66  
TUMAUNI, 252, 253  
Tuscan, 127, 214, 232, 246  
T'Boli, 28, 73  
  
Umbilical, 12, 16  
Union, 2, 94, 113, 117, 118, 119, 120,  
127, 168, 215, 216  
UPLAND, 28, 29  
Urban, 84  
Urbano, 109  
Urquiza, 175  
  
Valdes, 133, 239  
Valencia, 174, 207  
Valentin, 115, 117, 203  
Valeriano, 244  
Vanaaque, 165  
Varas, 162  
Vasquez, 172  
Vazquez, 171  
Vera, 122, 210, 264  
Vergara, 170  
Vermorel, 128  
Vicar, 153, 261  
Vidal, 125  
Vidales, 233  
Vigan, 84, 253, 254  
Vila, 102  
Villa, 95  
Villages, 20, 23, 50, 84, 89  
Villajos, 201  
Villalobos, 21  
Villamor, 254  
Villanova, 102, 241  
Villanueva, 110, 120, 225  
Vincentiana, 21  
Viña, 174  
Visayan, 4, 6, 94  
Visayas, 2, 3, 38, 95  
Visita, 96  
Visitacion, 265  
Vitruvian, 231  
Vivar, 179  
Vivero, 183  
Vizcaya, 2, 95  
Volada, 79  
  
Walay, 65, 66  
Wanton, 97  
  
Xasearan, 48  
  
Yacal, 4  
Yakal, 81  
Yakan, 13, 75, 76, 77  
Yakans, 13  
Yawi, 30  
Y'Ami, 9  
  
Zaguan, 79, 80  
Zallo, 135  
Zambal, 7  
Zambales, 2, 96  
Zamboanga, 3, 69, 71, 95, 264  
Zaragoza, 210, 237, 248, 264  
Zarogaza, 237  
Zubelsu, 212  
Zugasti, 113, 135





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